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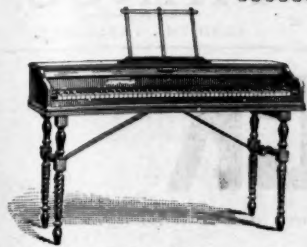
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NEW YORK, WEDNESDAY, NOVEMBER 23, 1893.

AT the production of the whole of Berlioz' musical dramatic works at Karlsruhe, in the second week of November, the chief parts were taken by Pauline Mailhac, Luise Reuss, Sophie Fritsch and Fritz Plauk, Alfred Oberländer, Karl Nebe, Hermann Rosenberg, Ludwig Heller and Karl Cords. At the final concert, November 8, Mrs. Mottl-Standthartner appeared. The chief numbers of this concert were: "King Lear," overture, "Les nuits d'été," "Queen Mab" from "Romeo and Juliet," and "Épisode de la vie d'artiste," symphonie fantastique.

OF all the impositions upon the American musical public the periodical recurrence of the Patti farewell concerns was the most infamous. No farewell was intended, and the hypocrisy and cant of the Patti interviews published in the daily papers was intended merely as a part and parcel of the imposition. This has all come to an end now, and the young, aspiring, conscientious vocal artists who have been driven into the background by the superannuated prima donna will have an opportunity to make careers. Patti cannot complain that she has not had what she deserved, and her avaricious desire to monopolize the stage was destined to end just as it has—with contempt.

VERY high price was obtained for some musical autographs at a late auction in Berlin. The original of the cantata "Du Friedefürst, Herr Jesus Christ," by Joh. Seb. Bach, sixteen folio pages, was sold for 1,600 marks to Albert Cohn. Two other Bach MSS. in Bach's own hand, twelve to fifteen folio pages, brought 1,400 and 1,300 marks. A number of other manuscripts of the great composer varied from 120 to 350 marks, and the whole collection of twelve numbers brought 5,566 marks. An autograph letter of Wolfgang Amadeus Mozart,

dated Vienna, July 5, 1791, beginning with the words, "Liebste, bestes Weibchen, sei nicht mehr melancholisch, ich bitte Dich! Ich hoffe dich Samstag umarmen zu Können * * * vielleicht noch eher," sold for 325 marks, while a letter of Mozart's father, with a postscript by the son to his "dearest sister," dated "Milano, 27 d'Ottobre, 1770," went for 150 marks. A letter of Beethoven, from Vienna, March 29, 1818, to "Mrs. Johanna van Beethoven," brought 148 marks, while ten autograph letters of Zelter to Felix Mendelssohn went for 70 marks.

THE ORIGINAL OF "BECKMESSER."

AN old local piece, "Whitmonday," will be produced in Strassburg by a number of dilettanti under the direction of Alexander Hessler. The piece dates from 1818. The author, George Daniel Arnold, was from 1809 to 1829 Professor of History and Jurisprudence there, and wrote the work in the Strassburg dialect, which Goethe described as almost unrivaled. An episode is a singing contest between the Strassburger Meistersinger which still took place at the beginning of this century. In it the "Licentiate Mehlbrüh" produces a love song which the other meistersinger flout and jeer at. In "Licentiate Mehlbrüh" Director Hessler, in an article to the "Alsace Journal," believes he can trace the original of "Beckmesser."

Respecting the likeness of the two figures, he says: "Sixtus Beckmesser" and "Licentiate Mehlbrüh" are both bony, skinny bachelors, conceited, envious, spiteful, vindictive, superstitious, foppish and doting, one as "Sussel," the other as "Evchen." Both are mobbed during their nightly wanderings and appear on the stage groaning and hobbling. Both are meistersinger and sit in the Gemerk. In the contest both incur the mockery of the hearers, and Goethe writes in his notice of the piece, "To make the affair ridiculous, the 'Licentiate' recites a poem with faulty rhymes, as will happen to half educated men who lose their way in clumsy spelling and make false quantities and accents." Mr. Hessler publishes in confirmation of Goethe's words the love song of the "Licentiate," with the false pronunciations, and it presents a surprising resemblance to the style in which "Beckmesser" gives the song that he had stolen from "Walther Stolzing." Whether Richard Wagner knew the "Whitmonday" or not Hessler cannot affirm, but he reminds us that Wagner was in Strassburg while it was in possession of the French.

MUSIC TEACHERS' CONVENTIONS.

A MEETING of the Executive Committee of the Music Teachers' National Association is announced to take place on Monday next in this city, to discuss the arrangements of the next Convention set for July, 1894, at Utica. The result of this meeting may affect the future of the National Association to a greater degree than is generally expected, for it appears that the Annual Convention of the New York State Music Teachers' Association, to be held next year at Buffalo, which will not be suspended to accommodate the National Association, may force the Executive Committee of the latter organization to advise heroic remedies that now appear to be unavoidable.

Two such meetings or conventions in the same State at similar periods, and with the same elements to draw from, must inevitably result fatally to one or both of the organizations, and heroic measures are now necessary to prevent this.

Ever since the Detroit meeting, which appointed a committee to prepare a great program and arrange a wonderful meeting for the World's Fair Convention at Chicago, and which also changed the original name of the National organization, evidences of decay have been perceptible, and the poorly attended meeting at Cleveland last year emphasized this phenomenon. The great program was not forthcoming, and the wonderful Chicago meeting proved to be a mere repetition of former routine meetings.

The truth is that the offshoots of the National Association had already undermined the life of the old body, and those who had attended the large State meetings of Ohio, Connecticut, Indiana and New York, and even of younger State bodies, preferred to identify themselves permanently with their State organizations instead of dissipating their energies and attention in the old and phlegmatic association, always disturbed by schismatic propositions, and always going a begging for a new temporary home.

When Mr. Louis Lombard proposed at Cleveland to

make Utica the next place of meeting, and the offer was accepted, it was understood that no effort was to be made to detract from his purpose by interfering with a Chicago meeting; that the committee appointed at Cleveland was to perfect arrangements for a number of monster M. T. N. A. concerts in conjunction with the World's Fair Orchestra, &c., but that no M. T. N. A. sessions were to take place at Chicago. Utica was designated as the next place of meeting. The irregular methods always characteristic of the M. T. N. A. meetings, were again useful in overriding the proceedings as outlined at Cleveland; and the M. T. N. A. had one of its platitudinous and stale essay meetings at Chicago, and took no steps even to provide for the Utica meeting of next year.

At the meeting at Rochester of the New York State Association last year, the proposition made by Mr. Bowman to adjourn the next meeting to 1895, in view of the meeting of the National Association at Utica in 1894, was voted down, and in the discussion an inimical tendency of the State to the National Association was exhibited. There was no possibility of a compromise, and notice was given in the nature of the proceedings, that the National Association need expect no quarter from the State Association.

The executive committee of the old body to meet next Monday must face, first, this spirit of the State Association and next, what is of greater significance, and that is the moribund condition of the National. That organization is in such a forsaken condition that a most successful meeting at Utica, while it may infuse some temporary activity will not revive it unless it is taken in hand by its old members and thoroughly rehabilitated. It must have its old name restored and it must issue a call for the purpose of adopting a delegative system of representation.

Years ago this paper proclaimed that the M. T. N. A. would inevitably go to pieces if its only title to membership depended upon a two or five dollar bill; that it must become a representative body by consisting in its membership of the delegates of the State Associations, and that its Constitution was radically defective in that it placed no grade, no character and no station upon its membership. This change is now its only means of redemption.

It has furthermore fulfilled its aims by having created State Associations and brought into life the American College of Musicians, and if a great meeting at Utica in 1894 cannot be guaranteed we would suggest to the Executive Committee to announce the respectable dissolution of the Association on Monday next, November 27. As it is now constituted we fail to see any further usefulness for the Music Teachers' National Association.

DAMROSCH AND THE UNION.

WE believe it was in November, 1885, that Judge Potter, on an appeal to make a temporary injunction granted to Theodore Thomas permanent, decided to do so on the ground that the by-laws of the Musical Union forbidding its members to play with non-unionists on pain of expulsion from participation in its benefits were in restraint of trade and against public policy, and therefore void. The fact that Theodore Thomas won the case, with which that of Damrosch is analogous, does not deter the Union from insisting upon repeating its demands. In fact it did do so in 1889 with Ferrary, another musician who was to be smuggled into an orchestra as Otto Hegner was.

It is rather surprising that Mr. Damrosch could in view of these historical facts have expected the Union quietly to submit to his action in introducing the Danish 'cellist. Mr. Damrosch quotes the fact that Brodsky was permitted to play in the orchestra without the interference of the Union; but does Mr. Damrosch seriously mean to say that a man of the universal renown that Brodsky enjoyed among musicians is to be compared as a debatable figure in such an instance with an unknown 'cellist taken from a court orchestra? Mr. Hegner may be an excellent 'cellist; no doubt is an excellent 'cellist; but whereas every member of Damrosch's orchestra knew Brodsky's name and career as THE MUSICAL COURIER did, not a half dozen have ever heard of Hegner until they read the announcement of his engagement first printed in these columns.

Had Mr. Damrosch brought such a 'cellist over as Popper, Piatti, Klengel or Haussman not a word would have been heard from the Musical Union, but to engage a member of a European orchestra and to transpose him into a New York orchestra, knowing

of the existence of the six-months' clause of the Union was a defiance which Mr. Damrosch might have expected would meet with counter-defiance.

We are not now discussing the legality, the justice or the equity of the by-laws of the Union; we merely acknowledge the fact that such by-laws exist as facts, and in view of them the Musical Union may as well disband as permit the 'cellist engaged by Damrosch to play without inflicting the damage. Mr. Damrosch must have known of all this, and hence we cannot understand how he could have made this step unless he is determined to do more than Theodore Thomas did. At present he does not indicate that he is willing to do as much.

Another error on the part of Mr. Damrosch is his unhappy comparison of the ability of New York 'cellists, taking as a standard a 'cellist who formerly played in his orchestra, but who refused to return to it. Such 'cellists as Herbert, Fritz Giese, Schenck, Hartdegen and Hennig, of Philadelphia, should not be treated to such sweeping condemnation. We cannot afford to make comparisons, but the fact is that whereas Mr. Damrosch's 'cellist could not maintain himself here, these have and they all enjoy excellent reputations. The Musical Union in its action proves that in its opinion (and that opinion is very valuable) it does not grade Mr. Damrosch's new selection as high as he does; neither do we.

It is now learned that the Union will decide the question at its next regular meeting, and that in the meanwhile Mr. Hegner is not to play (except as a soloist). It seems to us that, no matter how the Union decides, the question as a definite principle needs higher decision than either of the participants can give it. If Mr. Damrosch receives a favorable reply it signifies that every foreign selection for the membership of a New York orchestra remains as it stands to-day, subject to the approval of the Union. If the reply be unfavorable Mr. Damrosch's case is injured, as he cannot appear in court in the same favorable attitude that Thomas did, for Damrosch has been negotiating.

If, on the other hand, the Union should refuse to give Hegner permission to play and another 'cellist, one of New York's 'cellists, takes his place temporarily, we will find the Symphony concerts just as pleasant as they have been. One swallow does not make a summer.

Militant orchestral discipline does not exist in the orchestras of New York city, and cannot under these conditions.

HANSLICK'S REMINISCENCES.

WE lately mentioned the appearance in the "Deutsche Rundschau" of a series of articles by Eduard Hanslick on musical matters. In the November number he gives an excellent instalment of his reminiscences. He begins by stating that in 1852 he left Klagenfurt to take a place in the Finance Ministry at Vienna, with the salary of 400 gulden, and tells how he became a musical critic on the "Presse" at the rate of 12 gulden an article. A vacation for four weeks and the proceeds of his work, "The Musically Beautiful," enabled him in 1855 to make a trip to Berlin in company with Dr. Joseph Unger, already one of the notabilities of German jurisprudence. Naturally Hanslick's picture of Berlin in the fifties is not a bit of lifeless, photographic truth, but its subjectiveness lends to it a peculiar charm. He writes:

"Berlin, as we both saw it for the first time, did not enrapture us. A cold, rainy May day put us very much out of humor. Compared to the present enormously developed capital of the German Empire, the Berlin of 1855 appeared like a sleepy country town. What waste spaces in its long, long wide streets! No crowd of life, no luxury, no gaiety! The theatre offered nothing attractive. We saw Taglioni's new ballet 'Ballanda,' which was remarkable for its imposing groupings and the grace of the two solo dancers, Marie Taglioni and Forti; for the rest it was as tedious as such things always are in every country under heaven. In the opera, Chembra's 'Wasserträger,' I had at least the pleasure of hearing again Mrs. Louise Köster, whom I knew from her visit to Vienna, and admired as one of the noblest of German singers. In 'Hamlet' Döring alone interested us. We were struck in the Royal Theatre with the poor attendance and the too quiet dress of the ladies, really kitchen and nursery dresses. This is all different now. Unger had been recommended to a fashionable restaurant, whither we repaired after the theatre. There we sat in a large, elegant room and

might as well have been alone. 'Who never eat his bread with tears,' said Unger every morning, as he studied the "amusement" column in the papers, in which painless dentistry occupied the most room.

"We are more fortunate in our visits than in our amusements. Fanny Lewald and her husband Adolf Stahr received us courteously without making an especially sympathetic impression. They admired each other mutually, and furthermore admired themselves individually on their own account. While Unger was making legal calls I looked up some musical personages. First, the musical critic, Ernst Kosak, a long, dry, sickly man, in whom it was hard to find the witty humorist whose sketches had so often entertained me. Then the musical librarian of the Royal Library, Professor Dehn, whose judgments on various theorists can unfortunately not be given in their strong simplicity.

"In A. B. Marx, the musical writer, I found an upright man of sixty, of distinguished bearing and instructive conversation. When I made a remark on the youthful warmth of his style he exclaimed, 'Ah, I am always growing younger!' In truth, Marx in his later books is only rhetorical; his book on Gluck (for which I was able to supply valuable material from the Vienna Court Library) and his book on Beethoven spoil many an ingenious discussion with a passion for fine writing, which can only be called in the worst sense 'youthful.' Marx was a man of unusual gifts, which were all scattering and crossing. In spite of his love for music he would not become a professional musician; he preferred law. Finally he succeeded in casting off the yoke of officedom and in acquiring an artistic standing in Berlin by giving instruction, and then by founding the 'Berliner Allgemeinen Musik-Zeitung.'

"He was very intimate with Mendelssohn. He had no confidence in Mendelssohn's 'St. Paul,' but had to learn that this work made the rounds of Europe with unheard of success, while his own oratorio, 'Moses,' had only a temporary *succès d'estime*. Here is the real ground of Marx's later aversion to Mendelssohn. It was only late and 'with bitter grief' that Marx resolved to exchange his activity as a composer for that of a writer and teacher of music. Germany gained thereby; for his books (especially the excellent third volume of his "Composition") have been of great general utility and given their author an assured position. The private dinner to which Marx invited me was spiced by the conversational rivalry of three great talkers, Marx, his wife and young Hans von Bülow. The acquaintance with French literature displayed by the latter astounded me.

"Meyerbeer received me with accustomed courtesy; I had made his acquaintance before in Vienna. In speaking of his 'Étoile du Nord,' I could not but express my regret that in this Paris version of his 'Feldlager in Schlesen' (which I had heard in Vienna with Jenny Lind as 'Vielka') many beautiful passages of the original were lost. I went to the piano and played many of these passages from the part of 'Vielka.' 'Why,' he exclaimed, 'you know my opera better than I do,' and his tone became warmer every time. I had never had the bad habit of flattering great men. But every author is pleased with the knowledge of his work, and it raises us in his eyes. I have therefore always in the presence of great masters taken pains to show myself 'bibelst.' When the cold and formal Auber spoke about the success of one of his weaker operas ('Zanetta' or 'Le Duc d'Orléans') in Germany I could sit down at the piano and by a few examples show how many a passage charming in the original was difficult to sing in German. Auber at once became more free and confidential. How my dear friend Gottfried Keller growled when I ventured for the first time to remonstrate with him. He called himself a musical half barbarian. I could not let that pass and reminded him of a beautiful passage in 'Grüne Heinrich,' where music had a powerful effect in the action. His countenance brightened, and he cried: 'Yes, that is so. I had absolutely forgotten it.'

"Meyerbeer, to return to him, became more communicative under my musical diplomacy. Only not a word could be got from him respecting Richard Wagner. 'His operas have been very successful,' he drily remarked, and then changed the subject. He was too noble to say a word against Wagner, however great cause he had. Wagner, as is well known, behaved very differently. Meyerbeer regretted that he could not let me see a performance of the 'Huguenots' (he always gave it with the French sound of the u) during the week, but offered to take me to a

performance by the Royal Domchor which he much admired. He displayed in his conversation a surprising knowledge of old Italian and German church music, profound musical education and classic taste. The latest depreciators and despisers of Meyerbeer err as much in this respect as about his talent.

"Unfortunately I neglected the appointment and would have left Berlin without having made the acquaintance of the famous Domchor had not the courtesy of Count Redern, Indendant of the Court Music, and the kindness of Meyerbeer met my wishes by arranging for an extraordinary performance. While these two gentlemen were driving up to our hotel the equipage of the great legal historian, Savigag, was at the door to carry Unger off to a dinner, at which the leading pianists of Berlin welcomed the Vienna critic of the "Project of a Civil Code for Saxony." We often jested about the two carriages and their illustrious occupants, and Unger, like a good comrade, rejoiced that I should share in his glory.

"The rehearsal of the Domchor took place in a barrack, in an low, unadorned hall, distinguished from other school rooms only by two crossed flags. The singers sat on wooden school benches, the boys in front, with notes in their hands, Director Neidhardt before them at a desk. No arrangements for a public are made; when strangers are invited, a few chairs are placed near the capellmeister. In this modest room motets by S. Bach and the old Italian masters were rendered in a style of inconceivable perfection.

"In the morning we were present at some lectures at the University. We were most anxious to hear the historian Ranke. Believing that the hall would be filled we were much astonished to find only the first three or four rows of seats occupied. The riddle was now solved. Only the hearers in the very first rows could by long habit and painful effort understand the lecturer. It was no lecture indeed but a muttered, lisped, mumbled monologue with capricious interruptions, of which only a few words could be caught. But the gestures of the old gentleman were interesting. Without a glance at the audience, wrapped up in his half uttered thoughts, Ranke accompanied every sentence, sometimes every word, with the liveliest gesticulation. We saw him smile, smirk, open his eyes wide or close them in contempt, frown, and, as if in a dream, utter broken phrases, of which the connection could not be understood.

"We happened one morning to have a good view of Alexander von Humboldt. It was at the unveiling of the monuments to Gneisenau and York. Humboldt, in his tobacco-brown coat, looked more like a little retired clerk than one of the first men of the century. He examined the figures carefully on all sides and did not go away till the cavalry rode up."

Troy Choral Club.—The Troy Choral Club gave the first concert of its third year last Wednesday evening. Mr. Charles A. White, the director of the club, directed. The artists assisting were Miss Charlotte Maconda, soprano; Miss Olive Mead, violinist; Miss Clara Stearns, organist, and Mr. C. Stein, pianist.

Introducing Carl Bernhard.—Mr. Carl Bernhard, whose removal to Memphis was recently noted in these columns, gave a recital recently for the purpose of making himself known to Memphis musicians, in which he appears to have succeeded admirably, as this from a local paper shows:

Mr. Bernhard possesses a powerful baritone voice of exceptional range and his vocalization is marked by the most delicate phrasing and expression. Having his voice under perfect control at all times, and his articulation in English, French, Italian and German being faultlessly distinct, the fullest beauty of each number in the program called for the spontaneous applause of the appreciative audience. Mr. Bernhard made quite an innovation by playing his own accompaniments, and was ably assisted by Mrs. Bernhard, who uses her deep contralto voice to the best possible advantage, and Miss Rawe, a pianist and soprano of no mean ability.

Douillet at the Piano.—This is the program of the first piano recital given by Mr. Pierre Douillet at the North Texas Female College at Sherman, Tex., last Friday week:

"Egmont" overture. Arranged by Henselt.
Prelude and fugue, C minor.....Bach
Nocturne, D flat.....Chopin
Etude, op. 10, No. 4.....Chopin
Mazurka, op. 6, No. 1.....Chopin
Valse Brillante, op. 48.....Chopin
Twelfth Rhapsodie.....Liszt
Sonata, F minor.....Scriabin
Menuet, A minor.....Douillet
Marche Militaire.....Schubert-Tausig

Lizzie MacNichol.—Mrs. Lizzie MacNichol-Vetta, the well-known contralto, has entirely recovered from her recent illness, and is at present at her home in Washington, D. C. She will return to New York city early in December and will be heard in both concert and oratorio during the winter season.

RACONTEUR

ISOLDEN'S LIEBES-TOD.

A chord of agony, a silence brief,
Then tremblingly a melody steals in
From mystic violins, entrancing, sweet,
Breathing of rapture, night and moon-bathed flowers,
Throbbing on vibrant harp strings, till the air
Is heavy with melodious perfume,
And nightingales are swooning with delight.
Onward it flows like some harmonious river,
Washing with crystal wave on dreaming shores
Pulsating wilder as it nears the ocean,
Dashing with mad emotion, till at last,
With upward rush of surging music waves,
It meets the ocean in a grand embrace,
And, lost in that eternal sea of bliss,
It sinks to magic silence, calm and deep,
Resting forever 'neath the stars of love.

—FRANK E. SAWYER.

WANTED.—A president for a newly organized music club. He must be rich and thirsty.

A rehearsal for an operetta is no easy task. For weeks past the company of the "Princess Nicotine" have been hard at work, and Miss Russell was one of the most industrious. I went up to a rehearsal last Friday night. The Casino was gloomy and full of curious shadows. The drapery over the seats and boxes was funereal, and I kept my hat on and smoked. They were the only things to do to remain normal. The stage was bare of scenery, and Richard Barker was uttering British blasphemies at the calcium man for his stupidity. When Mr. Barker is not growling he is smoking. Presently a lot of people lounge on. They are in street clothes, but manage to group and sing uncommonly well.

The fair Lillian insisted on good chorus voices. Then Gus Kerker, one of the best fellows in the world, raps his music desk sharply and the overture begins. I could scarcely hear it, there was so much talking and noise about me. "Hold up, Gus," a penetrating voice sounds back of me. It belongs to Will Furst, the composer. He continued, "Viola's F sharp not F, please."

He made later a half dozen such suggestions, and was particularly anxious about the harp part. A rattling good musician is Mr. Furst.

He wrote his own music, he also scored and his ear being fine he can correct the parts, which is more than some composers I wot of, dare do.

The rehearsal proceeded. Digby Bell sang his measures and was as funny as if in costume. Then enters Lillian, the empress of light opera. She is beautiful and sings mezzo voice. A clever, talented woman, who sings better every day. She warmed up later and sang brilliantly. I believe she studied the rôle with Cappiani. Then Bell sang a topical song and Louis Harrison moaned. I looked at him reproachfully. "I had to do it my boy, the gallery must be placated some time."

The pretty music of Furst, with its strong Spanish coloring, will surely succeed. The composer lived for a long time in Cuba. He has caught the rhythms. Charlie Byrne, one of the authors, suddenly whispered to Mr. Barker. At once that gentleman, who carried in his hand a white flag, making him look like a starter on a race track, called out: "Oh, I say; stop! stop! My dear Miss Russell, won't you please do that gun business over again?"

It took ten minutes of precious time arguing about the manner in which she should hold the musket. Finally it was settled, and I assure you it was edifying to notice the perseverance and meekness of the prima donna. She did what she was told to, and I fancy that it is this quality of hers that has enabled her to forge to the front. She seems anxious to learn. The chorus girls themselves were haughtier of aspect than this accomplished artist. Perry Averill, is rapidly improving in his singing and acting, and I heard Barker grunt approvingly several times after the young man had sung or done some little bit of business with his accustomed fervor; and Gus Kerker, what a man and musician in a thousand! To see his energy and zeal put to flight many of my pessimistic ideas on the subject of professional selfishness and jealousy. If he had written the music himself he couldn't have displayed more devotion. "Princess Nicotine" is pretty and picturesque, the story coherently told and the music brimful of sparkling melody.

The opera next Monday night at the Metropolitan Opera House, "Faust," with the old famous cast, Eames, Jean and Edouard de Reszke, Lassalle, and hurrah for a glorious season. With Irving in town and the opera we shouldn't complain of a dull season.

It is the conflicting play of good and evil, the battle between the spirit and the flesh, the mastery for supremacy in Church and State, the exquisite pictures of passion and tender maternal love which first arrest the attention in Lord Tennyson's "Becket." The internal beauties of this poem, with its fine disregard of stagecraft and its continual

violation of historical probabilities, disarm your criticism, set at naught your hyper-fincal quibblings as to dramatic verities, and every performance but strengthens your interest and belief that this somewhat rambling poetical narrative of the war 'twixt two typical men, with its charming interludes breathing of fancy and replete with imagery, this acted poem is worthy of your keenest study and admiration.

It is a twice told tale that the laureate was not a dramatist. We know all about his "Queen Mary," "The Cup," "The Promise of May," "Harold" and "The Foresters." Tennyson surely had not dramatic blood in his veins, but his marvellous lyric gifts, his deft management of verbal effects, his finished handling of certain types, all united and grown over with his glorious imagination, enabled him to turn out in "Becket" some semblance of a play, and the genius of Henry Irving has done the rest. Out of dream-like sketches of character Mr. Irving has built some fairly vital figures, and hovering about them is the haunting music of the poet. Nor yet is the illusion that we are viewing incarnations of principles rather than actual flesh and blood creations ever entirely dissipated. The warrior-priest, the stern fanatic, who could crush in him love of women, wine and war, is in Mr. Irving's "Becket" more of the monk than the man. At times he is a spiritual abstraction.

"The state will die, the Church can never die.

The King's not like to die for that which dies;

But I must die for that which never dies.

It will be so—my visions in the Lord."

In fact the preponderance of the spiritual over the material is shadowed forth by Tennyson and Mr. Irving. The references to "Becket's" warlike spirit are few, and much is left to your knowledge of history. We get glimpses, however. His modesty at the King's proposal to elevate him to the See of Canterbury. "Mock me not; I am not even a monk. * * * Why, look; is this a sleeve for an archbishop?" Then his skillful parrying of "Henry's" jesting about wine and women! He can even be aroused. "Back, man, I tell thee, lest I smite thee with my crozier on the skull!" Finally his supreme courage at the conference and the last triumph of flesh over spirit when he thrusts from him his craven murderer. These indicate subtly that "Becket" has been a war lord and not so churchly as when we now see him.

But the most vivid, lasting impression of him in the person of Mr. Irving is that of the fanatic, the man-at-arms turned ascetic, the resolute, unforgiving cleric, an English Savonarola if needs be, a foe to the lust, the carnage, the rapine which disfigured the England of those stirring times. He is the spiritual warrior who acknowledges no chief but the Papacy. Ah! the courage, the steadfast devotion of this man who faced the wrath of a king and the threatening cries of a horde of fierce barons hungering for his life and possessions. The monk Hildebrand made Pope, defying Henry IV. of Germany from his throne, seems less of an heroic figure than this "Becket," encompassed, hemmed, in by a thousand dangers, yet calm, firm, resolute, facing his persecutors thuswise:

"Ye think to scare me from my loyalty

To God and to the Holy Father. No!

Tho' all the swords in England flashed above me,

Ready to fall at Henry's words or yours—

Tho' all the loud lunged trumpets upon Earth

Blared from the heights of all the thrones of her kings,

Blowing the world against me, I would stand

Clothed with the full authority of Rome,

Mail'd in the panoply of faith, * * *

or, again, that denunciation in the hall at Northampton: "The voice of the Lord is the voice of the people. The voice of the Lord will hush the hounds of hell, that ever yelp and snarl at Holy Church, in everlasting silence."

The possibility of intimate sympathy with such a character as "Becket's" is doubly hard for us in an age of loud, vulgar utilitarianism. But seek to grasp the well-springs of his nature. Appreciate the overweening spiritual pride, the dominating spirit, the almost inscrutable nature, then the problems of this complex personality near solution. And what a magnificent personation was Irving's! The suppressed tenderness in his scenes with the fragile "Rosamund." What a blending of the paternal with the ecclesiastic as he blessed her, tended for her and warded off the brute "Fitzurse!" How the great heart of this priest of Rome, whose pride was almost satanic, could go forth to a wanton or a wife of the king (which?).

Irving's subtle mastery of the rôle, his intense intellectuality, overshadowed his associates. He was the commanding figure of this shifting, uneasy play. His personality welded it into a semblance of reality, and his sudden appearance on the scene of recrimination and attempted murder by "Eleanor" of the hapless "Rosamunde" just saved the scene from degenerating into the most impossible of melodramas. His pose in the last scene is glorious. About his head hovers the aureole of martyrdom. From the very first you feel the aroma of predication. He is foredoomed. Hear what he says at the end of his narrative of his vision: "And thereupon, methought, he drew toward me and smote me down upon the Minster floor. I fell."

He is a figure of fortitude defying relentless fate. "On Tuesday was I born, and on a Tuesday baptized, and on a Tuesday came to me the ghostly warning of my martyrdom."

All this and more gives us the great English artist. His death is almost epical. It is not the fall of an individual, but the fall of a great principle. How unaffected it all was and how we were spared the eccentricities, the mouthings, the posturings which disfigured and made fantastical some of the earlier work of this actor. Dignity, serenity, nobility of gesture, and a splendor of suggestion, this is Henry Irving's "Becket," with his cowl and tonsure; and let it be said that he is more than an interpreter of the poet—he is his co-creator in the character.

Fair "Rosamund," and could you have the glamour of the bower, the sweet artlessness, the child-like innocence, almost too young for maternity, if you were not bodied forth by Ellen Terry? I think, for pure poetical atmosphere, the first scene in the bower is the best of the play. It is a scene worthy of Burne-Jones or Dante Rossetti. It is one of those deep embowered nooks which only the heart of England can produce. The subtle flame of setting sun is broken by the slender trunks of trees. The gloom is tempered by tender mosses and creeping flowers. The perfume of love, secrecy, romantic trysts hang heavily in the charmed air, and when "Rosamund" appears you catch at the suggestions of the mediaevalism of Burne-Jones' "Merlin and Vivien." It is there, and the scene proves that Mr. Irving is a poet as well as a player. Miss Terry did as much as she could with a rôle which exacts but little and which contains one supreme dramatic movement. She was delicious, arch, and her pose was "Ophelia"-like at times. Tennyson indeed has caught at the hem of Shakespeare, and this fair saint or sinner suggests some sweet woodland nymph, some "Miranda," with a touch of the sadness of "Ophelia," but an "Ophelia" betrayed. The character is not strong and toward the last fades away into a mere apparition. Her scene in the bower with "Henry" is tangible enough and her trust and doubts are all portrayed with a fine brush. Her little lyric at the end of the act sounds like Tennyson in his early "Where Claribel low lieth," with its alliterative "Rainbow stay gleam upon gloom," and its "Dark as my doom." Rather pitiable is the royal "Ieman," for you are in doubt as to whether she is "Henry's" lawful wedded wife or his light o' love. She loves so earnestly and she loves so sadly, and her ending is so sombre and sore.

There are many literary bits in "Becket" which will delight you. Take this: "But the bird from the following, the fled summer—a chink—he's out, gone. And there stole into the city a breath, full of the meadows, and it minded me of the sweet woods of Clifford and the walks where I could move at pleasure, and I thought, lo! I must out or die." Or this picture: "My Lord, the town is quiet and the moon divides the whole long street with light and shade." What a tranquil touch. Tennyson's humor was never much in evidence. Nor is it in "Becket." The gossip "Margery" is a garrulous bore, and, like half a dozen other characters, bears little relation to the central figures of the play. "Henry," very strongly acted by Mr. Terris, is somewhat of a brawler and a mouther, a boaster, a bad friend, and a foe who bids others do his deeds of violence. He has several good speeches. The "Queen" is well impersonated by Miss Millward, who is strong in the third act. But who can sufficiently praise the beauty of the mise-en-scene; the solidity and vraisemblance of the cathedral? A consummate stage manager is Mr. Irving, and in this last scene he has caught the cloistered gloom, the rich hall-lights of Canterbury's minster, the sinister peal of thunder which seemingly bore witness to that dread and foul murder which occurred after Christmastide thirty years before the close of the twelfth century. The groupings, the costuming, in fact all that goes toward making a superb production, Mr. Irving gave us in "Becket," with which he fitly inaugurated Abbey's Theatre. Not a great play, but greatly acted, and once seen twice desired.

The Liebling Amateurs.—Mr. Emil Liebling gave a recital before the Liebling Amateurs at Rehearsal Hall (Kimball Hall), Chicago, assisted by Mrs. E. Fenno Adler last Saturday afternoon.

The club, which enters upon its sixth year of active work, has organized for the current season and will enlarge its scope by including as special features at each meeting, besides the usual piano solos, biographical essays on composers, practically illustrated, and also the performance of overtures and symphonies by the great composers in duet form.

A Scranton Opening.—Henry C. Carter, the organist, who recently located in Scranton, will preside at the organ now being erected in Elm Street Church. The organ, which contains all of Farrand & Votey's patented improvements, will be opened December 7 by William C. Carl. Miss Emily Winant will be the vocalist, and Miss Julia Allen, violin, will assist. The following evening a concert will be given by I. V. Flageler, Mr. Carter, Lillian Blauvelt, Mrs. Carl Alves, Campanini Del Puente and Miss Von Stoesch.



WHAT a truly dignified heading is the above! Do you know who first applied the word *Gotham* to New York city? No less a personage than Washington Irving. And do you know the meaning of the word *gossip*? The Anglo-Saxon, *godsibb*—from *god*, *God*, and *sib*, alliance—signifies an alliance or relation by a religious obligation. Hence it will readily be seen how sacrilegious it is to poke fun at, hurl sarcasm against or trifle with this noble, illustrious title. And yet there are those who dare to lift their puny hands. Well, I want to say to such that it's dangerous, that's all! Now I have given fair warning. Mud slinging has always been foreign to the policy of this modest column, but *Gotham Gossip* is able to resent insult and to fight its own battles without recourse to filthy weapons. With this brief premise let us proceed to gossip as of yore.

Those who gathered in the studio of Francis Fischer Powers at Music Hall on Monday evening of last week, at the Manuscript Society's first private meeting for this season, were treated to an uncommonly attractive program followed by beer and cigars. A trio by George W. Andrews, of Oberlin, Ohio, was played by David Mannes, violin; Hans Kronold, cello, and Victor Harris, piano. Two exquisite songs by Arthur Foote, of Boston, were beautifully sung by the well-known tenor J. H. McKinley, accompanied by Mrs. McKinley. Carl Feininger, of New York, accompanied by Victor Harris, played two of his own violin solos. Mrs. Kate Rolla sang with fine interpretation and most artistic method two French songs by that talented Boston lady, Mrs. H. H. A. Beach. Heinrich Neal, at present residing in Paris, was represented by a duo for cello and piano, played by Hans Kronold and Victor Harris. A romance "L'Heure de Berger," by Reginald De Koven, was sweetly sung by Miss Gertrude Griswold. Three inventions for three violins, by Gustav Becker, of New York, were daintily played by Miss Dora Becker, Carl Feininger and Alexander Zopf, and proved to be charming bits of writing. They were entitled "A Friendly Discussion," "Moonlight" and "Little Hunting Song."

Among the brilliant audience assembled I noticed Mr. and Mrs. Gerrit Smith, Mr. and Mrs. Smith N. Penfield, Mr. and Mrs. Sumner Salter, Harry W. Lindsley, Mrs. Ida Gray Scott, Miss Evaline A. Watson, Frank E. Sawyer, Frederick Brandeis, B. H. August Hofmann, Peter A. Schaecker, Homer N. Bartlett, Miss Bartlett, Mr. Jardine, Mrs. Olga Rostand, Herbert F. Andrews, Mrs. Elizabeth Northrop, Miss Lucy Osborne, Albert G. King, Mrs. Clara Poole-King, Mr. and Mrs. D. M. Levett, Rudolph Aronson, C. Whitney Coombs, Mr. and Mrs. Frederic Dean, George S. Sturgis, Perry Averill, Orton Bradley, Mr. and Mrs. Alonzo W. Balch, Miss Lillian Hopper Reed, Miss J. T. Draper, Louis R. Dressler, Russell King Miller, C. C. Müller, Mrs. Helen Lamont, Wenzel A. Raboch, John Francis Gilder, Frank L. Sealy, Miss Kate Percy Douglas, Beardsley Van de Water, J. Hazard Wilson, Mrs. H. H. Sawyer, Grant Odell and Dr. C. C. Ransom. After the refreshments Mrs. Poole-King sang an air from "Carmen," accompanied by Mr. Schaecker; Mr. Gilder played compositions by Gotschalk and himself, and all who remained until late had a genuine good time.

Another tenor steps into a fat church position. This time it is our well-known friend, A. P. Silbernagel, who ceases to substitute for Harry Pepper at St. Mark's, and goes permanently to St. Leo's Roman Catholic Church, Father Ducey's.

"At Home and Abroad," Albert D. Hubbard's neat and modest little monthly, has just begun its third year. It is a better paper and is doing a more prosperous business than ever before. Hubbard is a hustler and gets there every time.

Here are some November birthdays: Alexander Lambert, 1st, 62; Mrs. Marie Ritter Goetze, 2d; Paderewski, 6th; E. J. Biedermann, 8th, 49; Beardsley Van de Water, 13th, 58; James H. Howe, 14th, 56; G. d'Aquin, 16th, 56; Adolf Hartdegen, 17th, 49; Emma Thursby, 17th, 57; Junius Hill, 18th, 40; Lawrence Bogert, 21st, 60; Ethelbert Nevins, 22d; Eduardo Marzo, 29th, 50; Sofia Scalchi, 29th, 50.

Miss Myrta French, the new soprano, is booked to sing "St. Paul" with the Albany Musical Association on May 9 next.

William Edward Mulligan will begin his series of monthly organ recitals at St. Mark's Church on the evening of December 3, when his program will be mostly made up of

Gounod's organ compositions, which will be played out of respect for the memory of the late lamented French composer. Mr. Mulligan may also decide to give an additional series of recitals on week days.

The Musurgia's first private concert for this its tenth season will take place next Tuesday evening at Music Hall, Frank Damrosch wielding the baton. The boys are in fine trim, and the club is prosperous in spite of the hard times. Mrs. Nice Moreska will be the assisting artist.

An unusually fine concert will be given on the evening of November 28 at the Bloomingdale Reformed Church under the direction of the organist, Will E. Taylor. The artists will be Miss Blanche Taylor, Miss Katherine Fleming, Albert Lester King, Dr. Carl Dufft, Miss Bertha Brouil and Adolf Glose.

A new chorus of fifty mixed voices has just been formed at Rahway, N. J., with C. R. Melick as leader. It is called the *Æolian Society*, and will give three subscription concerts this season, the first one taking place next Friday evening. Mr. Melick is a very young man with lots of talent and energy, and under his competent direction the club cannot but succeed. He is a pupil of Wenham Smith, of Newark. The active officers are James Dunn, president; E. E. Carman, secretary and treasurer. Of the associate members the officers are Edward Savage, president; F. W. Mershon, secretary; James Barnes, treasurer.

That enterprising organist, William C. Carl, does not feel the hard times. He has been appointed organist of the Apollo Club, and played at its first concert of this season last night at the Madison Square Garden concert hall. Last Thursday he played the first of two recitals at the Drexel Institute, Philadelphia. His approaching dates are St. Patrick's Cathedral, Jersey City; Metropolitan M. E. Church, Washington, D. C.; Carnegie Hall, Pittsburgh; Elm Park M. E. Church, Scranton; First Presbyterian Church, Wilkesbarre, Pa. Good for Brother Carl!

J. Hayden Morris will give a series of four historical organ recitals at the Baptist church, Mount Vernon, this season, repeating them, with some few changes, at White Plains. The first recital at Mount Vernon occurred on Tuesday evening of last week, and the first at White Plains will take place next Monday, the assisting artists in both cases being the Lyric Quartet, of New York, composed of Miss Agnes E. Bowen, Mrs. Helen O'Donnel, George W. Campbell and Douglas Lane. The arrangement of the programs is a decided novelty, and calculated to instruct as well as to entertain. The selections on the first program are confined to works written during the sixteenth century only, and the programs that follow will deal respectively with the centuries from the year 1600 to the present time. At the second recital in Mount Vernon, February 6, 1894, Mr. Morris will be assisted by D. Gordon Thomas, bass, and F. Kaltenborn, violinist.

Francis Fischer Powers gave one of his charming musicals last Thursday afternoon at his studio in Music Hall. Mr. Powers sang four short selections admirably, and was followed by Miss Myrta French, Miss Julia May and George W. Fergusson, vocalists, and Barend von Gerbig, pianist. Miss French, who is a Wisconsin lady and only returned last spring from a long course of study abroad, displayed an uncommonly well cultivated soprano voice, not loud and heavy, but mellow and of average power. Her execution of florid passages is remarkably clean and true. She will prove a valuable addition to Gotham's altogether too small list of real good sopranos. Miss May, the well-known contralto of Plymouth Church, Brooklyn, and Mr. Fergusson, baritone of Grace Church, New York, proved themselves possessed of magnificent voices. The entire program, including Miss Isabel McCall's accompaniments, was a genuine treat.

The third weekly pupils' concert at the New York School of Opera and Oratorio took place last Thursday afternoon, and was participated in by Miss Rena Atkinson, Miss Jordan, Miss May Bennett, Miss Lulu Scranton, Miss Maud Bliss, Miss Carr, and Messrs. B. F. Miller, Emilio De Gogorza and Alberti.

Percy Walling, baritone, acted as precentor at the Episcopal Convention at Chickering Hall last week, and did his work creditably.

Miss Rena Atkinson, soprano, has been engaged for the month of November at the Fifth Avenue Collegiate Church.

Miss Lily Leale Snyder, soprano, a pupil of George Sweet, sang last Sunday at the Methodist Church, Stamford, Conn., of which Mr. Ford is the organist and choir director.

Miss Lucy Osborne, soprano of St. Stephen's Church, in West Forty-sixth street, is one of the most artistic singers of the German lieder in Gotham. She has memorized a score or more of them, singing them all in the German language. Her voice is a powerful mezzo, with an exceptionally strong middle register, and her style is admirable.

William H. Rieger is booked to sing "The Messiah" as follows: Ithaca, December 5; Providence, 18; Montreal, 20; Chicago, 28; Pittsburgh, 20. He was unable to accept three other offers, as the dates were already filled. Some of his other engagements are: Music Hall, New York, with the Oratorio Society, December 1 and 2; Brooklyn, 4; New York, 12; Arion Society of Newark, 14; Arion Society of

New York, 17; Philadelphia, 23; Buffalo, 26; Jersey City, 30. This is the way it is with "Billy;" and yet many singers are going about with woeful countenances, grumbling at the hard times.

At Mrs. John Sherwood's first reading of the season at the house of Mrs. Roso, 80 Madison avenue, this afternoon, Miss Myrta French and Francis Fischer Powers will sing, Mrs. Roso will play a piano solo and Mr. Brietschalk, harpist, will also be heard.

H. W. Greene, of the Metropolitan College of Music, will deliver the second of a series of lectures on the voice tomorrow afternoon at 4 o'clock in the college hall. The subject will be "The Making of a Tone." In the evening W. Ward Stephens, a pianist of good attainments and one of the professors of the institution, will give his first recital, playing selections by Schumann, Chopin, Grieg, Rubinstein, Liszt and Kullak.

Have you seen and heard Gounod's "Philemon and Baucis" at Herrmann's Theatre? If not, go by all means. The music is delicious and refreshing, and the four characters in the cast are finely impersonated. William McLaughlin looks, sings and acts the part of Jupiter to perfection; and William Pruette is just about as good in the rôle of "Vulcan." Richie Ling's manly tenor voice never was heard to better advantage. He is also a graceful actor, and perfectly at home on the stage. A soprano voice as superb as that in the throat of the young lady who chooses to be billed as Miss D. Eloise Morgan is rarely found, and her high F sharp in the florid solo of the second act has completely taken the audience by storm every night she has sung. Musicians can but admire the enterprising boldness of J. C. Duff in bringing this beautiful opera before the public in English and at this particular time. Success to him in this new venture!

Miss Rose Schottenfels, the soprano, will sing with the Germania Männergesangverein of Newark, Arthur Claassen, conductor, to-morrow evening. Victor Herbert, cellist, will be the other soloist.

A Patti Fiasco.

THOSE newspapers which did not openly criticize Patti last Sunday morning for her work at Music Hall Saturday afternoon employed an apologetic tone, in fact acted on the defensive. In a word, the time has arrived when Patti has ceased to draw, to attract the multitude. She seemed to realize this herself, for she sang indifferently and as if in a hurry to get through. And what did she sing? "Una Voce" and "Home, Sweet Home." How degrading artistically it all was! What a spectacle of senile selfishness! Sans voice, sans looks, sans everything; yet this woman, probably the greatest lyric soprano the world has ever heard, persists in wearing out her welcome, and for that which she is already abundantly blessed with—money.

The lack of artistic dignity, the painful efforts to sing, despite her wonderful art, pained many Saturday afternoon. New York has outgrown the "Old Folks at Home" style of concert, and to hear Patti we had to endure a lot of second-rate people, and when Patti came all was a disappointment. London may stand this style of concert, but not America. The fact of the matter is that there is a lot of false sentiment about this Patti affair. She is after money, so is her manager, so are her backers. To say, "What a pity to abuse this great artist" is bathos. She is not worth the \$5 bill asked at the box office to hear her. Why not tell the truth, particularly when \$5 bills are so scarce this season? Even the huge public refuses to be bamboozled any longer.

There were many ominous pauses at the concert Saturday afternoon, and much of the applause was perfunctory. The end has come and it has been a long time coming. No need to advertise this as Patti's last season. The public has decided that fact for itself. Patti is played out; and so the curtain rings down on the pitiable spectacle of avariciousness and ignoble art.

Knoxville Notes.—The Mozart Symphony Club gave an enjoyable concert at Knoxville, Tenn., November 6, when the numbers for the viol da gamba and the viol d'amour were especially appreciated.

On the 9th Miss Linda Miller, a talented local pianist, gave a brilliant concert, at which she was assisted by Hans Metke, cello; Chas. A. Garratt and Ernest Garratt, violin; Frank Nelson, piano, and Miss Georgia Mooney. This was the program:

Quintet—	
"Allegro Brilliant".....	Op. 44.....Schumann
"Marcia Funèbre".....	
Valse caprice.....	Rubinstein
Vocal, "Day Dreams".....	Haydn
Quartet, adagio, op. 76.....	Seeling
Concert etude.....	De Koven
Vocal, "I Promise Thee".....	
Intermezzo.....	Gurlitt
Canzonetta.....	Herbert
Concert valse.....	Wieniawski
Quintet, allegro ma non troppo, op. 44.....	Schumann
Concert etude.....	Rubinstein

Mr. Metke also gave a recital at the Synodical College, Rogersville, which was attended by a large and very appreciative audience. He was assisted by Professor and Mrs. Decker, of the college.



European Headquarters of THE MUSICAL COURIER,
BERLIN, W. Linkstrasse 17, October 31, 1894.

THE piano did not hold perpetual sway nor the place of principal importance in Berlin's musical life last week that it did the week previous. I cannot say that I regretted the fact, for thus I had a chance to hear at least the greater portion of the "Ring des Nibelungen" at the Royal Opera House. Last Tuesday night, viz., to-day a week ago, I attended the performance of "Das Rheingold"; on Wednesday night, "Die Walküre." On Friday night I witnessed the greater portion of "Siegfried," but could not hear the entire work, as I wanted to be present at Amalia Joachim's first *Lieder* evening at the Philharmonie for at least a portion of the program. "Die Götterdämmerung" I was not vouchsafed to enjoy at all this time, as it was given last night at the same time the second Bülow-Philharmonic concert took place, and to this latter of course I gave the preference.

The performance of "Das Rheingold" showed under Sucher's direction an extra fine ensemble of both the orchestra and the vocal parts. Especially satisfactory was the first difficult scene of the "Rhinedaughters." The cast of the rôles was the same one as heretofore and several times mentioned by me, with the exception, however, of the part of "Fricka," which, on account of Mrs. Ritter-Goetze's continued indisposition, was temporarily, but not remarkably well taken by a substitute. An adequate representative of "Erda" is also still a thing to be wished and looked for. The ensemble, as I said, was, however, a good one. But nobody in particular distinguished himself or herself with the possible exception of Mrs. Herzog as "Wellgunde" and Schmidt as "Alberich." As for the stage management it would be preferable if the different scenic changes were effected a trifle less noisily in order to disturb the illusion as little as possible. "Rheingold" is here given without an intermission, which makes it, although by far the shortest of the works constituting the Ring, a rather long sitting.

The performance of "Die Walküre" was, with the exception of the vocally and histrionically alike wonderful "Brünhilde," of Rosa Sucher, not quite up to the artistic altitude to which we have become accustomed here at the Royal Opera House. Mrs. Pierson indeed, as well as Sylva, Stammer and especially Moedlinger as "Hunding," gave their respective parts with their accustomed excellence and individual good qualities, but the orchestra was far too loud all through the evening, and the chorus of the Valkyries, which was remarkably good last season, this time showed a rather painful lack of ensemble practice.

All the more beautiful was the performance of "Siegfried," which deserves the predicate of a model one. The orchestra once more seemed like inspired and thereby caused inspiration. Gudehus as "Siegfried" and Lieban as "Mime" had vocally one of their very best evenings. The little wood bird of Mrs. Herzog charmed me as usual and the beauty of Sucher as "Brünhilde," as well as the brilliancy of her voice threw a lustre over the performance which is indescribable. That the "Wotan" was not very good and the "Erda" in the absence of Mrs. Goetz, a makeshift, did not detract much from the magnificent total effect of the performance.

With such a satisfying finale as this "Siegfried" performance, I could all the more easily persuade myself to renounce the most powerful portion of the trilogy, "Die Götterdämmerung" (for the reason above assigned), and

give myself up (for a time at least) to the illusion of an eternal love between "Siegfried" and "Brünhilde."

Paul Tidden's first piano recital on last Thursday night was well attended generally, and besides was made the occasion of a grand reunion of the American element in Bechstein Hall. The beautiful concert room thronged with our countrymen and women, among whom were prominent nearly the entire American Legation, the American Ambassador to Germany, Chancellor Runyon, his wife and charming daughter, Secretary of the Legation Jackson and his wife and a number of other official and otherwise prominent people, among whom I noticed Moritz Moszkowski, Franz Kullak, Franz Rummel, Bargiel, O. B. Boise, Camilla Urso, Klindworth and Joachim Anderson, the flutist. The greatest enthusiasm prevailed, and I must say it was not by any means produced by local patriotism (although that may have had something to do with it in some quarters); but Tidden played magnificently throughout, and deserved the applause which was showered upon him.

I told you last week how he had sat down at my piano and gone through nearly his entire program. I also ventured to predict then that if he would play at the proper moment as he had done at my rooms he would take the town by storm. Well, although this fact is not so easily accomplished here in Berlin, he did it, and the facts in the case justify my assumptions.

Tidden, whom you have heard in New York, and as far back as five or six years ago, under Theodore Thomas when he played the Schumann concerto, has since grown and ripened into a full-fledged artist, who fulfilled the promise he then gave of becoming one of the foremost of American pianists. He played the Bach-Liszt A minor prelude and fugue with great breadth of style and clearness as well as intelligence. The Schumann fantasia showed nobility of sentiment and an absence (very desirable) of sentimentality, fine touch, with all pliability and ability for dynamic shading and a tone quality which was at the same time sonorous and luscious.

Two groups of smaller pieces included the Dominico Scarlatti E minor pastoral sonata, Bargiel's scherzo in G, Raff's E major minuet from op. 73, Dvorák's descriptive piece, "At the Holy Mountain," in D flat; Tchaikowsky's quaint and effective "In Troika," Kullak's difficult octave study in E flat, Brassin's Chopinistic nocturne in G flat and his piano arrangement of the "Feuerzauber" from "Die Walküre," and lastly Liszt's E major polonaise.

Each piece was received with renewed and ever increasing applause, and after each group Mr. Tidden was forced to yield to an encore demand after several hearty recalls, choosing the first time the charming minuet from Bizet's "L'Arlésienne" suite, and afterward Moszkowski's A major waltz, op. 17.

That there may be no doubt in your minds about the genuineness of Mr. Tidden's success and of the unanimity of praise bestowed upon him, I herewith reproduce in translation the criticisms of some of the more important papers on his first appearance here. Says the "Vossische Zeitung": "He plays with a clear, powerful and mellow tone; with broadly developed and certain technic and with true musical intelligence. Certain parts of the Schumann C major fantasia, which Mr. Tidden reproduced with noble passion and delicate, poetic feeling gave full evidence of his having attained to artistic maturity and expression."

The "Post" says: "Mr. Tidden proved himself to be a richly gifted pianist, in praise of whom it may be said that he has a splendidly developed virtuoso technic, an understanding of music which penetrates to the depths of the composition interpreted, a touch which is always pleasant to the ear and real manly force of feeling. The broad tone in the mighty, resistless flow of the opening number, the A minor prelude and fugue of Bach-Liszt, was particularly noteworthy. One could almost fancy in these powerfully transpiring basses the co-operation of an organ. The performance of the mighty fantasia by Schumann was particularly worthy of commendation, because of the warmth of tone color and its second movement in E flat, which is the most difficult on account of the faultlessness of technic. The noble cantilene in the legend was sung with splendid tone. The large audience among whom were many Eng-

lish speaking ladies and gentlemen honored the concert giver with warm applause."

The "National Zeitung": "The sonorous pedal tone of the octaves in the left hand in the beginning of Bach's A minor fugue appealed to our sympathies at once. The healthy, manly force of his playing unites clearness with melodious richness of tone. His imagination conceived this composition in such a manner that we could well imagine ourselves in church, listening to the rich tones of an organ. Schumann's poetic fantasy, op. 17, followed. The second movement was, especially in the principal theme, reproduced with the ponderous, mighty and energetic character of the composition. In the last movement the melting cantilene and the delicious pathos were most beautifully interpreted. In a succession of smaller compositions of sharply contrasting contents we had opportunity to observe Mr. Tidden's manifold intellectual and technical gifts. He played with brilliant technic and well defined characteristics a charming pastoral sonata of Scarlatti's, a scherzo by Bargiel; also compositions by Raff, Dvorák and Tchaikowsky, representing various moods, and last of all a virtuoso octave study by Kullak. They were all received with stormy applause. On the whole we welcome in Mr. Tidden an eminent pianist of the German school."

"Berliner Tageblatt": "The performance of the Bach-Liszt A minor prelude and fugue, especially as far as the clearness of the working out of the themes was concerned, was faultless. The general impression which was confirmed also by the performance of the great Schumann fantasia, was to the effect that Mr. Tidden possesses, besides a most sonorous and pliable touch, a comprehensive technic which, like a true artist, he makes subordinate to higher musical aims. The remaining numbers of the big program likewise found the united warm approval of the audience."

It would carry me too far and might not sufficiently interest you if I were to quote still other papers which are equally enthusiastic in their praise of Mr. Tidden. The above will convince you that I am not prejudiced in the young American's favor, but only share the good opinions generally prevalent about him.

Amalia Joachim began last Friday night a cycle of four evenings devoted to the "International Folksong" in the same manner in which last season she gave an illustration of the development of the German *Lied*. It is too bad this once glorious singer has no longer the resonant alto voice she formerly possessed, her artistic qualities, delivery, phrasing, enunciation and pronunciation, but above all the powers of expression are still phenomenal. As well, however, might her famous ex-husband try to play the Bach chaconne on a Markneukirchen fiddle, or Rubinstein do himself justice on a Swick piano, as Mrs. Joachim can sing with her voice of to-day. The effort becomes as was noticeable two seasons ago in New York, almost painful.

The program for this first evening, a portion of which I heard before going to "Siegfried," comprised some Old Netherland, Vlamish, Irish, Scotch, Welsh, English, Portuguese, Spanish, French, Venetian and Neapolitan folksongs and was variegated enough not to admit of monotony. All of them are contained in Reimann's newly published "Internationales Volksliederbuch," the author of which also furnished the accompaniment for the occasion in most musicianly style.

A good sized, fashionable audience was present at the Philharmonie and seemed to be by no means chary with their applause.

Saturday night brought the second Joachim Quartet evening, and with it a delight to my heart. The Singakademie was crowded, even the podium, and the usual close attention and subsequent enthusiasm prevailed. The Brahms C minor quartet, op. 41, was the opening number, and was magnificently performed up to and especially the charmingly conceived scherzo. The last movement, however—and this is very rarely the case with the Joachim Quartet—suffered some from general scrapiness.

The most coquettish string quartet I know of is the Cherubini D minor, which is one of the *chevaux de bataille*

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of the Joachim Quartet, while I have never heard it performed by any other organization. It is extremely difficult, but also highly effective, and I must say it was a delight to listen to. The audience, one of the most cultivated in Berlin, was perfectly entranced, and applauded to the echo. The Beethoven C major quartet (op. 59) was the third and last number of the program, and was interpreted in a model manner, commensurate with the organization's world wide renown as a quartet, and more especially as Beethoven performers.

The second of the Bülow-Philharmonic concerts (the title was invented by me on the *lucus a non lucendo* principle) was also the second and, I am sorry to say, last one conducted by General-Director Hermann Levi, of Munich. It took place last night at the Philharmonie, which commodious concert hall, however, was by no means crowded. Despite the attractive program, the noble conductor and a renowned soloist, the concert was only fairly well attended, and this fact is sufficient evidence that Bülow was the great drawing card which brought the people to the Philharmonie. Nobody else seems to be able to do it, be his name Levi, Mottl or Richter. The next concerts, however, are to be conducted by Hofrath Ernst Schuch, of Dresden, and we shall see what he can do in the way of drawing. The conductor question is a grave one everywhere, in Berlin as well as in Boston or Brooklyn, and no better proof of the fact could be had than the steady gain in attendance the Royal Opera House orchestra's Symphony evenings show since Weingartner's accession to the baton, compared to the decline in the number of subscribers to the Bülow-Philharmonic concerts after Bülow had to give up conducting. May he soon return to the old stand!

Meanwhile justice compels me to state that artistically last night's concert was on the very highest plane, and it could hardly have been more interesting in program as well as in performance if Bülow himself had wielded the baton. It is perfectly wonderful what Levi did with the much abused Philharmonic Orchestra in so short a time. The men seemed like transformed under him and their tone improved with their rhythmic attention and general ensemble.

The massive Gluck "Iphigenie in Aulis" overture with the Wagner ending was performed in a firm, decisive way, that, like the work itself, seemed to be built in solid granite blocks. Then came the Henselt concerto which Emil Sauer, of Dresden, performed in the most perfect manner in which I ever heard this technically so very difficult work given. It was really marvellous and carried the audience by storm. Sauer's name was of course familiar to me and I had met him several times before, but I had never heard him play. I must confess that he bewildered me with the wonderful certainty and flawlessness of his technic as well as the great charm of his reading, and the beauty, brilliancy and elasticity of his tone and touch. In the display of the latter qualities he was unquestionably most effectively assisted by the superb concert grand of Rud. Ibach Sohn, of Barmen, which gave in point of power all the pianist exacted of it, and which in the tenderest pianissimo passages could be distinctly heard in the remotest corner of the vast hall. Levi's accompaniment too was a marvel of clinging to and following the slightest wishes of the soloist, while he had worked up the tutti passages to a significance which in this Chopin-imbued concerto they never before assumed.

In spite of the heartiest and most enthusiastic applause and no end of recalls, Sauer refused to grant the usual encore, and when I later met him and asked for the reason of his obstinacy he replied to me that he considered a little piano solo as out of place in an orchestral program. The artistic self-denial and modesty of the man, as well as the correctness of his remark, gave me something to think about, and I sincerely wish that other pianists would ponder over it too.

The novelty of the program was Emanuel Chabrier's prelude to the second act of his opera, "Gwendoline." The talented Frenchman, thanks to Van der Stucken, is not entirely unknown in New York, but his trashy "España" rhapsody is perhaps the only thing you have heard of him. This excerpt from his opera (which has been performed with much success at Brussels and Karlsruhe) at once places Chabrier on a much higher level. It is *vornehm* in purpose, invention and technic, and is handled throughout, not only in the Wagnerian vein, but almost with a Wagnerian technic. The principal theme in D flat is of great melodic

beauty and the entire prelude breathes the spirit of the modern German school combined with a French polish which gives it a finish and smoothness that are highly palatable and interesting.

The greatest orchestral performance of the evening, however, and likewise the climax of Levi's interpretations was reached with Wagner's "Faust" overture. It was grand and noble to overawing. I never heard a more inspired and yet more carefully worked out reading of this sombre, characteristic work. Each theme stood out in bold relief, and yet the unanimity of the whole was never touched, and in the most tempestuous moments the tumult of the orchestra never for one second became obstreperous or blatant. It was, in one word, a truly wonderful reproduction.

Beethoven's good humored Eighth symphony formed the second and closing portion of the program. In this too Levi's reading was superior to any I had hitherto heard, not excluding Bülow's, who takes the last movement in a detached, jerky manner, while with Levi it became flowing, uninterrupted and life-like. Startling innovations he made almost none, especially not in the tempi (which in New York of late years were a trifle perverted). In the first theme of the first movement, however, when it is given out by the basses in unison with the bassoons he makes a "striking" addition of four kettledrums, which are tuned in F, A, B flat and C, and consequently can be made to give out the theme.

Levi was strongly and genuinely applauded after each number and recalled several times at the close of the concert, and the audience seemed to take special delight in letting the great visiting conductor know and feel how much he is appreciated in Berlin.

After the concert what a gathering there was at the Bellevue! Of course Levi and Sauer, the stars of the evening; then there were Weingartner and his lovely wife, Siegfried Ochs, Professor Meyerheim, the great animal painter, Stettenheim, the humorist, Fannie Bloomfield-Zeissler, Hermann Wolff and wife, Walter and Rudolf Ibach III., of the old and celebrated piano manufacturing firm of Rudolf Ibach Sohn, of Barmen, Georg Davidsohn, of the "Boersen Courier," and a few more equally select spirits in one room. Then there were Rummel and his wife, Mrs. Joachim, Berber Hekking, Ludwig Pietsch and some others in another part of the restaurant, and after the performance of "Die Götterdämmerung," in which both had participated, even Sucher and his wife dropped in for a short time. Well, it is this kind of an artistic atmosphere which is wanting in the United States, and even in New York you find it but rarely and then not always congenially. You have the iced champagne and you beat us as far as the oysters go, but the rest of it you have not, and I don't think you ever will get.

Siegfried Ochs showed me two manuscript letters of Richard Wagner, which were addressed to Scaria, when the master needed the singer in 1876 and when the latter was holding out for more money than Bayreuth, before the success of the new undertaking, could afford to promise. As these letters have never yet been published and are quite characteristic of Wagner and moreover doubtless interesting, I herewith reproduce them in both the original German version and a translation into the vernacular.

Wertheater Freund:

Ich weiss nicht was ich Ihnen zu antworten habe. Dass ich Sie in Wien nicht antreffe, thut mir aus allen Gründen sehr leid. Einstweilen danke ich Ihnen nochmals für Ihre Theilnahme und wünsche nur, dass Sie noch einmal einen glücklichen Treffer haben möchten; somit habe ich Ihre weiteren Nachrichten abzuwarten. Im Betreff der "Sieglinde" bin ich soweit, an Frau Vogl in München zu denken und diese Dame auch einmal anzusehen. Fafner noch nichts, da Köhler unzuverlässig sein soll. Lauter Baritonisten, kein Bassist!

Nun wünsche ich Ihnen glückliche Reise und Forterhaltung Ihrer guten Gesinnung! Herzlichst der Ihrige,
RICHARD WAGNER.

BAYREUTH, 13 Febr. 1875.

Wohin soll man Ihnen den 8. Akt des Klavierauszuges schicken? Ich erwarte die Korrektur sehr bald. R. W.

Lieber Herr Scaria:

Die Sache muss in Ordnung kommen, wenn Sie es nur diesmal ermöglichen. Ich kann Ihnen (im Namen meiner

Patrone) in nächsten Jahre für vier Wochen (15. Juli bis 15. August, 1877) 12,000 bis 15,000 Mark zusagen, weil dann der allergrösste Theil der Einnahme nur zur Entschädigung der Sänger verwendet wird, welche jetzt dem einen Zustandekommen meiner Unternehmung ihre Opfer bringen. Wie sehr muss ich nun beklagen, dass gerade Sie unter Allen von mir ausgewählten Künstlern derjenige sein müssen, dessen Lage ein solches Opfer ihm einzig unmöglich macht. Wenn wir dieses Jahr alle Plätze verkaufen, so können wir im günstigsten Falle immer nur mit der Deckung der Kosten der Herstellung des ungeheuren Ganzen zu Stande; es ist mir unmöglich meine finanziellen Verwalter gerade jetzt mit der Vernehmung der baaren Auslagen zu der Höhe der Forderung, welche Sie für die volle Entschädigung für Ihre Gastspiele aufstellen, zu erschrecken. Deshalb mein Rath und meine Bitte: seien Sie vom 22. oder 23. Juli bis zur Nacht des 31. August hier und empfangen Sie für jeden Tag eine Aufenthaltsentschädigung von 100 Mark. Haben wir schliesslich alle Plätze verkauft, so stelle ich Ihnen hierzu noch eine Gesamtentschädigung von 3,000 Mark zur Verfügung.

Gebe der Himmel, dass Ihnen es möglich sein wird auf das einzig Mögliche, was ich Ihnen biete, einzugehen!
Von Herzen grüsst Sie Ihr

ergebener
RICHARD WAGNER.
BAYREUTH, 10 July 1876.

Dearest Friend:

I don't know what I have to answer you. That I don't find you in Vienna I am sorry for many reasons. Meanwhile, I thank you once more for your sympathy, and only wish that you may meet with a lucky stroke once more. (Scaria used to play in the lottery quite heavily.) Consequently I have to wait for further news from you. As regards "Sieglinde," I am now so far as to think of Mrs. Vogl, of Munich, whom I want to see once more. "Fafner" nobody yet, as Köhler is said to be unreliable. All of them baritones, but no basso!

Now I wish you a happy journey, and the continuation of your good intentions (towards me).

Most heartily yours

RICHARD WAGNER.

BAYREUTH, February 15, 1875.

Whither can a person send you the third act of a piano score? I expect corrected proofs very soon. R. W.

II.

Dear Mr. Scaria:

The affair must be arranged, if you can only *this time* make it possible. I can (in the name of my patrons) grant you next year for four weeks (July 15 to August 15, 1877) 12,000 to 15,000 marks, because then the by far greater portion of the receipts will be used as a remuneration of those singers who are now making sacrifices in order to make my undertaking possible. How much I am forced to regret that it just must be you who, among all the artists selected by me, is in a position that makes the sacrifice an impossibility to him. [Note Wagner's sarcasm.] If this year we sell all seats we can in the most favorable case only get out the costs of production of the enormous undertaking. It is therefore impossible for me just now to frighten my financial administrators with an augmentation of cash demands of an altitude such as you ask for as a full remuneration for your representations. Therefore is my advice and beseeching. Be here from July 22 or 23 to the night of August 31 and accept for each day of your stay a remuneration of 100 marks. If finally we sell all seats I shall hold besides at your disposal a total indemnity of 3,000 marks.

May Heaven grant that it will be possible for you to accept the only thing which I am in a position to offer you!

With hearty greetings, yours devotedly,

RICHARD WAGNER.

BAYREUTH, July 10, 1876.

How Wagner did have to beg! Well, it worked, for Scaria did sing in Bayreuth.

Here is another interesting and valuable document in Wagner's handwriting in the possession of Siegfried Ochs: *Rezept zu Tristan und Isolde. — Vorspiel und Schlusssatz.*

Partitur: Pag. 13 wird ganz ausgespielt. Folgt dann unmittelbar: pag. 425 Zweites Partitursystem: As-dur (Sehr

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mässig beginnend) bis zum Schluss. Macht sich Alles sehr gut, namentlich, wenn an den geeigneten Stellen gehörig geschleppt oder gejagt wird.

Herzlichen Gruss von Ihrem
ergebenen RICHARD WAGNER.

Recipe for "Tristan und Isolde" Performance of the Vorspiel und Liebestod Finale.

Score: Page 13 is played down to the end. Immediately followed by page 425, second system of the score: A flat (beginning very moderately) to the close. It sounds very well, especially if in appropriate places there is either much retarding or considerable hastening.

Hearty greetings from yours devotedly
*** RICHARD WAGNER.

As I am in a translating mood I'll give you a sentence from a letter just received from Miss Marie Panthes, the Paris Patti of the piano. She writes amiably and charmingly enough: "Le MUSICAL COURIER est d'une lecture fort intéressante et nous met admirablement au courant des nouvelles musicales." In English this means: "THE MUSICAL COURIER is strongly interesting reading and keeps us most admirably in touch with the musical news." Well, good enough for THE MUSICAL COURIER, if it can do that in Paris via New York.

Manager Wolff, as I had frequently occasion to notice heretofore, is no slouch. He has just concluded an arrangement with Siegfried Wagner to conduct the "Freischütz" overture and his father's symphony at one of the Hamburg Bülow subscription concerts. I suppose this is trying it on the dogs, and if after the performance there are no new cholera germs, but some outbreaks of applause, we shall have "Jung Siegfried" in Berlin ere long. Anything for a sensation.

The repertory at the Royal Opera House for the present week is: Last night, "Götterdämmerung;" to-night, "Carmen;" to-morrow night, "Fra Diavolo," with Emil Goetze; Thursday, "Oberon;" Friday, "Lohengrin," with Goetze; Saturday, "Mara," "Puppenfee" and "Cavalleria;" Sunday night, "Freischütz," with Goetze as "Max."

My American visitors this week comprised Miss Francesca Halle, of Chicago, who is studying singing with Oscar Eichberg; Adolf Hartdegen, the violoncellist who, tired of Cassel, is making Berlin his temporary residence; Paul and Franz Listemann, sons of the former Boston, now Chicago musician. They both come from Leipsic, where Paul studied the violin under Brodsky and Hilf, and now here got into Joachim's class at the High School, while Franz, who was a pupil of Klengel, at Leipsic, is now scraping away on the violoncello under Hausmann's direction.

Leipsic Concerts.—The prospectus of the Leipsic Academic Orchestral concerts has just been published. There will be six in all, and at the last one two movements from Mr. F. H. Cowen's "Scandinavian" symphony will be played, presumably the adagio and scherzo. Mr. Cowen will be in distinguished company on the occasion in question, for the program will also contain Beethoven's Pastoral symphony, one of Liszt's piano concertos and Richard Strauss' remarkable symphonic poem, "Death and Apotheosis."

New Papers.—"L'Italia Musicale," a new musical paper, commenced its career at Rome November 1. It appears every ten days. At Turin, the "Revista Musicale Italiana," a quarterly, will appear January 1, 1894.

R. Strauss.—After a lengthy stay in Egypt and Sicily, Richard Strauss has at last returned to Weimar and resumed his duties as one of the conductors at the Opera. He conducted, on the 15th ult., the first performance of a new opera by Richard Metzendorf, "Hagbart und Signe," and he is preparing Verdi's "Falstaff." According to some of the German papers, he is completely restored to health.

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Ottawa Events.

OTTAWA, Canada, October 26, 1893.

ON the 9th Mr. Ernest Whyte, assisted by Miss Rosa Feldheim, of Berlin, Germany, gave a very interesting piano recital in St. James' Hall.

On the 17th the Ovide Musin Concert Company appeared at the Grand before a very large and enthusiastic audience. Mr. Musin was assisted by Mrs. Musin, Miss Bonsall (a native of Ottawa), Mr. Elliott, tenor, and Mr. Scharff, pianist and accompanist. Musin created a furore, and was redemanded on every appearance, while the remainder of the company received unstinted applause.

Yesterday, the 25th, four young lady students of the Canadian College of Music entered into competition for the Lord Derby Silver Medal awarded by His Excellency the last Governor-General of Canada for "harmony and counterpoint."

"The Bells of Corneville" and "La Mascotte" are both in active preparation by local amateurs, one ("The Bells") to be presented on November 25.

Rev. Mr. McMeeking, elocution master of the Canadian College of Music, has had such an addition to his classes this season that his time has become completely absorbed. The elocution class competes for a gold and a silver medal early in November.

Mrs. McConnell, late organist of Knox Church, has accepted a similar position in St. George's Episcopal Church here.

LEONATUS.

Newark and Music.

WHAT are we doing in a musical way? I was going to say nothing, but it is not quite so bad as that. The brilliancy of our Guilman opening was so wholly satisfying that it was food and drink for the soul and senses for some time to come.

But the musical dullness we are experiencing is but slight in comparison to that of cities of larger musical capacity and ability than Newark. Therefore we should not be discouraged, but abide by the powers that be.

Several of our local musical organizations, however, have begun their season's rehearsals, and considerable activity from that source is anticipated.

In an interview I recently had with that bright, energetic and clever little woman, Miss Ada Douglass, organist of Trinity Church and conductor of the Woman's Choral Club, she discussed a few of her plans for this season, though at present immature. Still they are encouraging enough to give one an idea of the possibilities of what the club propose doing. The Choral Club, which by the way is a subscription affair, are now rehearsing "The Lady of Shalott," by Bendall. Mrs. Paul Simmons, née Riotte, will sing the solo parts, and the concert will be given some time in January.

I hope before long to devote more space to the Choral Club, the origin of the club, what they are doing and who are the bright lights therein.

Other society announcements are that of the Schubert Vocal, Mr. L. A. Russell, conductor; the Orpheus, Mr. L. A. Ward, conductor—dates not yet announced—and the Madrigal Club, Mr. Frank Sealey, conductor. The last named club will vocalize in Association Hall Friday evening, December 8. The soloist is yet to be announced, but I understand the program will comprise some American compositions.

An organization calling themselves the Minnesinger Glee Club, who combined this season, are prepared to give musicales for the edification of the musical public and will sing for the first time in the Eighth Avenue M. E. Church Wednesday evening, November 1. Much success to them! Among the members are Miss Amy Ward Murray, Miss Josie Bracher, Mr. Powlson, Raymond Smith and Mr. Lindsley, organist of the Second Presbyterian Church, and accompanist.

We are startled and apprehensive by the announcement that on November 1 there will be opened at S. D. Lauter's piano warerooms a subscription list for three concerts in Newark by the Seidl Orchestra, composed of fifty men and well-known soloists. The price of subscription for the three concerts is \$5. Should the number of subscriptions be sufficiently large within a

given time the dates of the concerts with programs will be given. That is the reason why I say we are apprehensive, because I am afraid the subscriptions will be small and that the enterprise will eventually be abandoned. The Newark College of Music is about the most energetic institution in the city at present. A number of interesting recitals have been given in Music Hall and Mr. Russell has many announcements to make, the first being the concert of the Mendelssohn Quintet Club, of Boston, in Association Hall on Friday evening, November 3, under the auspices of the Newark College of Music.

The inauguration of the special praise services at St. Paul's M. E. Church were resumed for this season on Sunday evening, October 29. Mr. George A. Bruen arranged an interesting program and presided at the organ. The solo work was done by Mr. Thomas Bott, bass, and Mrs. Taylor, soprano.

At the Roseville Avenue Presbyterian Church, on October 29, Mr. Duncklee had Miss Kathryn Hülke, soprano, and Dr. Carl Martin, bass.

On the same evening Mr. Wenham Smith resumed his Sunday evening recitals at the residence of Mr. Walter Lutigen, Linden, N. J. His program opened with Bach and finished with Lemmens, and in its entirety was as follows:

Toccato in F.....Bach
Allegro in F sharp minor (b); Invo-.....Guilmant
cation in B (c); Nuptial March.....
Sonata Pontificale.....Lemmens
Allegro moderato
Adagio.

March Pontificale.
Fantasia, "Carmen" (Blaet).....Wenham Smith
"Scherzo Symphonique".....Guilmant
Finale, "Fugue-Fanfare".....Lemmens

The first, third and sixth numbers of this program are the same as those of the Guilman program in Newark of October 11.

MABEL LINDLEY THOMPSON.

Columbus Letter.

COLUMBUS, Ohio, October 23, 1893.

THE uncertainty that has resulted in all business enterprises consequent upon the financial depression has had its effect upon musical affairs, and the prospects of a brilliant season are far from encouraging.

During the past summer our citizens have been well entertained with the very excellent performances of the New York Ideal Opera Company at the Grand Opera House.

The repertoire consisted of the popular light operas of the day and gave great enjoyment to large numbers of patrons, who are indebted to Manager Lee M. Boda for his pluck and energy in continuing for a period of ten weeks in spite of heavy losses.

Prominent members of the company were Miss Fannie D. Hall, Messrs. A. W. MacCollin, Charles Renwick, and last, but not least, John J. Raffael, whose beautiful baritone voice, excellent method and high order of histrionic ability made hosts of admirers who will not soon forget the rare pleasure his performance gave.

We understand that Mr. Boda will give a season of twelve weeks of opera next season upon the subscription plan. His effort has already met with assurance of financial success.

A new musical organization was formed last summer which has already reached such a state of perfection as to become a source of pride to Columbus people. We refer to the Pugh Videttes Band, Mr. Fred L. Neddermeyer conductor. The band consists of twenty-five members, among whom are some of the best musicians and performers in Central Ohio. A series of open air concerts were given in the State House square during the summer, and the excellent manner in which such compositions as overtures from "Bohemian Girl," "William Tell," "Robespierre," and selections from standard authors were performed has already made an enviable reputation for the band and its talented young conductor.

The Arion Club has come out with flying colors, having leased the Lincoln League Club rooms, opposite the State House, and converted this handsome building into a club house, which is fitted up with reading, reception and practice rooms, thus enabling the members to meet and entertain their friends, besides establishing an excellent rendezvous for musicians and others. Mr. C. A. Graninger, of Cincinnati, has succeeded Mr. Scott as conductor and has won the highest encomiums for his musical abilities from those who have become familiar with his work at rehearsals.

The Arions announce their first regular subscription concert for November 15, and have engaged Mrs. Nordica to assist. During the nine years of its existence the Arion Club has not until now attempted to make any money for direct club purposes. Its members have brought the greatest artists to Columbus, and given much time and hard work with the sole object of gaining for the city a high musical standing. They have now,

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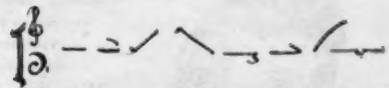
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however, made arrangements for two grand concerts, afternoon and evening of 26th inst., by Sousa's famous band, assisted by Morawski and Von Stosch.

The object is to obtain funds toward the expense of fitting up the new Arion Club rooms, and that the Arions will receive substantial support is a foregone conclusion.

That popular and excellent organization the Apollo Quartet, assisted by Mr. Charles T. Howe, flutist, and Bertha E. Howe, accompanist, have received many engagements in different parts of the State. They give the opening entertainment at the opening of a new concert room in Urbana at an early date.

Mr. Otto Engwerson returned last month from his summer vacation spent abroad, principally in London, England, where Mr. Engwerson was given a warm reception at various concerts. He has fitted up a handsome vocal studio in the Arion Building, and besides a large class of resident pupils has two days fully occupied weekly as vocal instructor in the Granville Female Seminary.

A recent acquisition to our musical circles is Miss Rosa L. Kerr, a pianist, who comes well heralded, she having enjoyed the advantages of several years' study under the best European instructors. Miss Kerr also has a studio in the Arion Building, and we wish her all success in her undertaking.

The Orpheus Club and Columbus Orchestra are rehearsing regularly, and members of each society claim they are in better shape than ever before. There is no doubt but this is a very happy combination, and the concerts will be awaited with much interest. The subscription list is rapidly filling up and the assistance of the best artists in the country will be called into requisition at the series of winter concerts.

The Orpheus Club has always been noted for the high artistic excellence of its concerts, and its efforts this season will be up to the usual standard.

AULETES.

Buffalo Music.

BUFFALO, November 6, 1893.

DR. MINOR C. BALDWIN distinguished himself more or less last week in his organ recital at Lafayette Street Presbyterian Church, the program of which appeared in the last issue of THE MUSICAL COURIER.

Surely there is no need of such spasmodic, jerky actions at the organ! Some of the "Norma" themes received an amazing interpretation, and I veritably thought he never would stop repeating the cantilene in E flat in the "Coronation March" by Meyerbeer.

Another young woman who certainly never would have recognized herself as "Martha," who, under his manipulation, became a frantically nervous person. Alas, poor Plotow! Whatever technic Baldwin certainly has, musical judgment he just as certainly has not.

Now, let him cultivate his heart and his head, as well as his digits; look to Guilman and Eddy for a pattern of reposeful execution, and the next time the doctor with the musical prefix to his name comes this way no one will receive him more joyfully than yours truthfully.

The organ is a very decent instrument, of sweet tone, but limited capacity—only two manuals. I can swear to this, for I once held forth there myself, not so many years ago, before assuming a position where there was less grinding work and more play. In the audience sat Mr. Henry Dunman, settled again in Buffalo (and received with open arms by the way, as becomes such a genial, square fellow), and who was tenor in that same church likewise not many years ago, when he was younger to be sure, but not less charming than now. Well, Dunman and I sat there with many memories hovering about us, and glad that it was Past and not Present!

The enjoyable feature of the concert was Miss Cora Winifred Barnabee's singing; she has soul and voice, and an uncle (who does not know him of the "Bostonians," H. C.?) and this combination seems bound to send her up. Miss Alice Whelpton also deserves special mention for her accurate and helpful piano accompaniment. Alice was a pupil of mine, and I was proud of her too, before she became a Scharwenka pupil. She wore her hair down then, with roses in her cheeks, but though the hair has gone up, I am glad to observe that the roses have not come down. This observation I must attribute to the charming, sweet singer who sat beside me, and who will be heard of by and by. She has voice and personality.

The two Sousa Band concerts were well attended and enjoyable, especially the electric performance of the "Lohengrin" third act introduction and his own swinging marches, of which

he gave us three. I don't think as much of his "Beau Ideal" march as of the others; it stands in the same relation to them as Wagner's \$5,000 "Centennial March" does to his "Kaiser" and "Hudigungs" marches. A careful study of the brass band full score shows this—and I beg to say I have given it such study.

In Soprano Moreska and Violinist von Stosch Sousa has brilliant soloistic assistance; the latter gave a thoroughly satisfactory performance of the andante and finale of Mendelssohn's violin concerto. She looked every inch a queen standing there begowned in a manner no man could describe. When Cornetist Bode played the Scotch song, "Bonnie Sweet Bessie," I was reminded of the man whose better half rejoices in that sweet name, but who for obvious reasons calls her "Bony Sweet Bessie."

Mr. F. C. M. Lautz says the orchestra concerts' subscription lists are well filled; Materna and Victor Herbert are the soloists for the first two. Mr. John Lund will conduct, and Mr. F. W. Riesberg will be the accompanist, as for several years past.

Mr. Riesberg gave two students' musicales in his large Main street studio the past week, a score of pianists appearing.

F. W. RIESBERG.

Denver Doings.

DENVER, October 20.

WE are in rather a dormant state musically, though preparations are being made for a few good concerts during the winter. Probably the most active work so far has been done by the "Tuesday Musical Club," a woman's organization, comprising most of the best talent in the city, both professional and amateur.

We meet twice a month, and during the winter will give four public concerts. In a city like Denver, where we have to make our own music, so to speak, a club of this kind is of inestimable value, for it gives the public an opportunity to hear a class of music which they otherwise would have to go without.

Last week we enjoyed a burlesque opera, "The Western Empire," given by the members of the Denver Athletic Club in aid of St. Luke's Hospital. The libretto was compiled by two club members, and the music arranged by Henry Houseley, F. C. O., a resident of Denver and organist of St. John's Cathedral.

We are indebted to Mr. Houseley and the quartet of the Cathedral for semi-monthly recitals, which are enjoyed by large audiences, as the fee for admission is only nominal and a collection taken at the church door.

Paul Stoeving, the violinist, has started a stringed orchestra for both sexes, and expects to give some concerts. He is the first violinist of a quartet which will give a series of chamber music concerts.

Mr. Carlos Sobrino and his wife, whose lovely voice is too seldom heard in concert, will give a series of piano and song recitals.

Mr. Everett Steele has returned to the city and opened his studio again.

A delightful addition to the ranks of singers is in the person of Mr. Frederick Howard, who is fresh from his studies with Stockhausen. We hope to keep him here permanently.

All these gentlemen whom I have mentioned are "professors" here, but as they are all such good artists it is a shame to apply to them a title which every 50 cent teacher glories in.

CORDELIA DOUGHERTY SMISSAERT.

Newark Letter.

TWO very interesting programs, presented respectively by the faculty and pupils of the Park Conservatory of Music, called for much approbation from appreciative listeners at that institution on November 7 and 8. The announcement of an invitation rehearsal by the ensemble class on Tuesday at 10:30 A. M. was a new departure inaugurated by the director, Frederic C. Baumann, the result of which proved most encouraging to a furtherance of this especial mode of artistic musical entertainments.

The ensemble class, composed of Otto K. Schill, violin virtuoso; Emil Knell, cellist, and Frederic Baumann, pianist, have, as a result of fully a year's conscientious work, reached a degree of excellence that admits of the most encouraging and flattering criticism, and, having demonstrated their familiarity of ensemble work, they are prepared, through the medium of the Park Conservatory, to place within the reach of all who wish to avail themselves of the unusual opportunity, that of ensemble study,

whether students or non students, at the Conservatory, entrance to the class at very nominal rates.

The Tuesday morning program read as follows:

"Fahrende Musikanten".....Arnold Krug
Miss Mabel Blanchard and Frederic C. Baumann.
Serenade, op. 136, No 1.....Reinecke
Adagio.
Fandango.
Finale.
Miss Juliette Girardot.

Trio, op. 40 (Molto allegro agitato).....Mendelssohn
Miss Florane M. MacCall, Otto K. Schill and Emil Knell.
Novelletten, op. 29.....Niels W. Gade
Larghetto con moto.
Moderato
Miss Mabel Blanchard.

Trio, op. 64.....Ferd. Hiller
Andante espressivo.
Intermezzo.
Tarentella.

Messrs. Baumann, Schill and Knell.
"Hungarian Dances".....Brahms
Misses Juliette Girardot and Esther Watson.

On Wednesday evening a large number of invited guests were entertained at the Park Conservatory, at the first of a series of soirées musicales given by the faculty. The program, which was one of genuine artistic merit, was brilliantly executed by Miss Florence MacCall and Messrs. Schill and Knell, who played the Mendelssohn three movement trio, op. 49, consisting of the Molto allegro and agitato. The second trio performed was composed of Messrs. Baumann, Schill and Knell, who played Heller's trio, op. 94. Messrs. Ehrke and Schill played the adagio and gondoliera from Franz Ries' third suite for violin and piano. Mr. Knell played a "Liebeslied" (love song) by Michael Cross, dedicated to Mr. Knell, and a "Petite Valse" by Victor Herbert. Mr. Schill, as a solo number, gave a delightful rendering of Bazzini's "Rondo des Latins." Miss Jessamine Hallenbeck, soprano, sang "Bel Raggio" from Rossini's Semiramide, and Miss Marie V. Parcells sang the "Armours Song" from Robin Hood. Mr. Williams was most acceptable in his selection, "Salve Dimora," from Faust, and as a finale the three vocalists united in the trio "Ah, Se il Frat el," from Donizetti's "Bellio ario."

Apropos of Mr. Williams, he has been engaged by Mr. Damosch to sing one of the tenor parts in Grell's beautiful accompanied Mass by the Oratorio Society in New York December 1 and 2. Still another Damosch announcement reads something like this: Mr. Louis Arthur Russell, director of the Newark College of Music, a musician whose energy and sterling ability have placed him at the head of many of our most noteworthy musical enterprises, has secured Mr. Walter Damosch as leader of the orchestra for the Symphony Society, of which Mr. Russell is the director, for its concerts to be given this season. Tchaikowsky's Symphony No. 6, now in manuscript, will be given for the first time in this country—or abroad—at the third or fourth concert of the series. A "Dramatic Symphony" is what Tchaikowsky calls it, and it differs vastly in form from the preceding ones, ending with a slow movement instead of the habitual allegro. All glory to Mr. Russell and his go-aheadiveness in securing a great conductor.

We are to be overwhelmed with good things musical this season.

Mr. Bowman gave us Guilman; Mr. Russell presents Mr. Damosch, and now someone suggests that Mr. Russell try to secure Mr. Anton Seidl to baton his Philharmonic Society.

On Tuesday evening, December 5, Mr. Wenham Smith will give an organ recital on the Harrison organ at St. Paul's M. E. Church, the program to be made up entirely of Guilman compositions.

Vladimir de Pachmann recently entertained Mr. Tonso Sauvage, son of James Sauvage and pupil of E. M. Bowman, at dinner at the Savoy Hotel, New York, after which the two went to Pachmann's residence and had a tete-à-tete musicale, each playing alternately.

MABEL LINDLEY THOMPSON.

Beaver (Pa.) Musical Institute.—Beaver Musical Institute, which has gained such a prominent and widely known reputation under the very efficient management of Mr. W. H. T. Aborn, offers superior advantage for a musical education. In addition to its prizes there will be four grand prizes, two gold and silver medals for the piano and vocal departments. The Gildemeester & Kroeger gold piano medal is presented by the renowned piano firm of New York city. The golden and silver reports for each department will be conferred as usual.—Ex.

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THE FIRST ORGAN LOFT EXPERIENCE IN PARIS—GUILMANT AT HOME.

"YOU shall be very sure and not forget 'La Fête de la Toussaint,' Wednesday, November 1. Trinité, Paris, 9 A. M.!" were Guilmant's last words as we separated at the Gare St. Lazare, in Paris, he to his home in Meudon, a suburb of the city. He had taken my name and address and given me his, both a home and Paris connection, with careful minuteness, even to directions for finding him in Trinité—"door to the right, old lady who cared for the church at door to the left, to whom I should say so and so, follow the stairs, turn to the left. Voila!"—all with the alertness of mentality of any American business man, and with the strict and thorough observance of detail which marks the Guilmant of three continents!

Bright and early Wednesday morning, "All Saints' Day," throwing myself into the arms of an occult guidance, I proceeded through the violet haze of an Indian summer day and the dampness of be-laundered streets, to follow his directions.

Turning a sharp corner of the Chaussée d'Antin upon a pavement so narrow that I felt inclined to hold on to the wall to save falling into the street, there before me a few feet distant were the square, sturdy back, high shoulders, ambitious looking arms, long gray locks and silk hat of my good camarade du voyage!

Everything was so strange anyway, a bit more of dream-like event did not matter. I was fully prepared to wake from sleep saying, "I dreamed I was in Paris," &c., as I touched the good man on the arm, and found myself being introduced to "Mme. Guilmant, ma fille et mon fils," and on we trudged to the church, chatting like magpies our surprise and pleasure.

Madame is large, without being very tall, perhaps about the size of Miss Emily Winant, amiable looking, blonde, with yellow gray eyes, broad features, wide, agreeable mouth, sound white teeth and expression of seeking and ready comprehension. I saw in her the practical half of the great artist's success—pride in her husband's genius and position, while withal wholly mindful of the material good which might be made to accrue therefrom by a sharp lookout. I saw shrewdness, tact, push, independence, mixed with an agreeableness that was neither American abruptness nor French savoir faire, and I realized his expression on the boat when I spoke of the difficulty of getting away from his family on such a long voyage, "A-h-h, oui; mais ma femme a été très complaisante!"

The daughter, a plump, pink and white blonde, about twenty, with shy, blue eyes and cherry red lips, seemed more like a pretty Gretchen than a Parisienne. Her hat was a large, tan straw, trimmed in black ribbon; a severely plain skirt of dark brown just escaped the ground; her dark blue jacket, with full sleeves and pearl buttons, was precisely what you may see on Broadway any day, and her gloves matched her hat. The mother wore no wrap over

her well stitched, tailor made, mixed brown suit; her bonnet was that small type seen upon our ladies, her gloves were dark garnet, and she wore a long gold chain around her neck attached to her watch at the belt. The son, about twenty-four, without the pinkness of cheek, the duplicate of the girl in type, wore a brown overcoat of the seamless back type, silk hat, brown gloves, a white tie with pink rosebuds on it, and amethyst pin. With an understanding of music merely, he is a somewhat distinguished painter, having already received prizes for his work as member of the "Beaux Arts," an institution of the same sort to Art as the Conservatoire is to Music, free to students, but extremely difficult to enter. His parents are very proud of his talent.

Arriving at the church we all entered the awesome, statue guarded gates and mounted the cold, dark, narrow spiral ascent, similar to that of the New York Cathedral, light at length coming through the door of the organ loft, where the chill of a monastery (a cruel feature of Paris life everywhere) met us, and I was introduced to the astonishing asceticism of Parisian church life.

Instead of the plush, velvet, gilt, cushion, carpet and cosiness of our New York lofts was stone, stone everywhere, with a granite pillar here and there, the open organ facing the chancel, but hidden from it by the wide, fort-like stone balustrade. The chairs of solid cane were hard as iron, the floor covered by a cord-like matting. The organ was elevated two steps, with no morsels of carpeting upon them. Voila Guilmant's organ loft!

We all kept on our wraps except the master, who, disappearing through a side door, returned in a moment in a long frock coat, his hair brushed smoothly, making him look five years younger. Madame said he always looked younger when he combed his hair behind his ears; also that she found him looking "splendid" after his voyage. He took his place on one of the steps, one arm on the organ, the other by his side, with eyes downward, listening attentively to the mass, which was one of his own, op. 6, written when but eighteen years of age, the first portion, just then in progress, being in F.

The church, seemingly about the size of our Cathedral—the loft about the same distance from the people—seats about 4,000. It lacked the delicate tracery of architecture, the fine pointing effects, the rich, warm coloring of window and fresco. The whole effect was of gray stolidity, which the delicate coloring of the side windows was too light, that of the pictured chancel too far removed to affect. To the right a great stone balcony, like a bridge of war, leads to the chancel organ loft, where M. E. Bouichère, the chapelmaster, stood, his back toward us, wielding his baton expressively; a little to his right at the chancel organ the sweet faced, earnest organist and composer who filled M. Guilmant's place while the latter was in America, M. Salomé.

Below the gallery the chancel was the only bit of color, its candles, altar cloths, carpets and costumes similar to ours. The seats of the church were all yellow chairs. The congregation, a rich one, not yet returned from their summer châteaux and travel, were about two-thirds represented. Two soldiers in brilliant uniforms, servitors of the church "beadles," paced to and fro the aisles, and even up and down the chancel steps.

Mme. Guilmant, when young, sang in the chancel choir of this very church. She was Guilmant's first pupil.

Before Guilmant played it had begun to leak out that the organist had returned. One by one, two by two, three by three, people came trooping into the loft. You should see how that organist is loved at home! From that on there continued at intervals a whirr of whispered congratulation and welcome, with snatches of record of his success and journey. There were smiles and not a few tears. Among those who came were priests in their picturesque garb,

singers and influential members who dared leave their seats. Many remained in the loft.

Among them also was a young couple, she, young, fair, bridal looking, very like Homer Bartlett's daughter, in skirt of dark green velvet, black cloak, hat turned up with green velvet and light gloves and veil; he, well made, with French moustache and pointed beard, pallid skin, fine eyes and brow, light overcoat and ready manner, who indicated an understanding of music by turning the pages for the organist at times. This was the "other daughter" and the son-in-law of Guilmant père, who is really grand père, and chuckles over the fact.

To each madame explained my presence in the loft—an added laurel on the brow of her lord—and all were very kind and—strange! not a word, not even a thought in English anywhere! Even the notes, printed and ivory, of my beloved music in a foreign tongue!

But the music itself—that paid for all. What music! It was full of sensuo-religio enchantment, full of paths of stern logic, of flowery lanes of melody, of nooks and corners of transition, suspension and resolution; full of appeal, of triumph, of joy.

There was but one portion of boy solo work, which to an ear accustomed to American virility seemed like the ghost of a voice. It was clear and true, but fine as a silver thread leading to angels' feet. This was the only opportunity we had to hear boys' voices, except in chorus, when all seemed so fit and suitable, so perfectly merged with the sentiment and organ work, that, like the perfectly dressed lady, it must have been all right as to tone production.

Again and again was attention drawn back from the new strange sights, the sacred pantomime at the altar, the crowd of French people in the loft and the interesting family of the interesting musician, to the exquisite harmonies, accompaniments and organ coloring of the mass. Although written for orchestral accompaniment it was not so supported. It has to be a very grand occasion indeed to have an orchestra furnished to an organ loft in Paris. The reed effect was distinctly noticeable as a novelty from our organ effects, but was very soft and sweet.

The first solo work done by M. Guilmant was the organ offertory, a symphonic movement by himself in which the sequence in composition, the grace of melody, the correctness of manipulation, ease of combination and alertness of pedal work which were such a revelation to New York organists were strongly indicated. Toward the close he twice rose quite to his feet to see over the stone parapet so as to gauge effectively the finish with the proceedings below. Later Mme. Guilmant saved him this by standing beside him, a place later taken by the son-in-law.

In playing, Guilmant's expression anticipated every change of thought of the composition, even to a supplicating little turn of the head sideways, changing to uplifted expression or the look of majestic triumph at the close.

He sits perfectly quiet on the bench throughout. An organ melody was in A flat, and the "sortie" or postlude was Wagner's funeral march, transcribed by Guilmant in accordance with his musical principles written in the last letter of October 15.

No one spoke while Guilmant played; all paid breathless and understanding attention. The family nodded to each other now and then and showed deep appreciation.

One portion of the mass, the Credo, was sung by M. E. Caron, an eminent baritone soloist connected with the Grand Opéra. He was the only singer in this loft. He appeared as if by magic, a rather small, quick man, not marked by special beauty, with the tanned skin so common to Paris, squarely trimmed moustache, like his hair, of no particular color, hurried gray blue eyes and hurried effusive manner. In overcoat, neckerchief and gloves, he sang like an angel. Such dramatic interpretation, such forgetfulness of self—

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New York gentlemen—such perfection of method, such carrying power, such melody, such feeling! At the last word—*pest!* presto!—clap went the book, with a handshake of adieu to the master, off with him like a shot—a French to-boggan slide from the sublime to the theatric, for "All Saints" is a fête day: church in the morning, theatre, afternoon; ball, evening.

There are about thirty singers, men and boys, in the chancel choir of Trinité. The men are all artists, the boys recruited from the middle classes, instructed wholly under the church by the brothers of "The Holy Family," (de Bellay), the musical lessons being given by the chapel-master, M. Bouichère.

The parish has about 28,268 parishioners, admonished by twelve priests. The organ is by Cavallé-Coll, with forty-six stops, three manuals, one pedal coupler, fifteen pedals of combination. It is an organ of the first class, possessing all the form, sweetness of tone, variety of quality and brilliancy of stops peculiar to the French school. The bass foundations are magnificent and powerful.

Trinité is one of the most important churches in Paris, yet the severity of furnishing, or rather the lack of it, is the most surprising thing to an American. Bare, hard, stern and lonesome as a friar's prayer room is the chancel organ loft. The poor little music stands for the boys are wooden, streaked and old; little old books scattered upon them; no benches, the floor bare stone or wood. The boys, sweet faced, clean, white and retiring looking, are said to be the sweetest boy singers of Paris. There are about twenty of them. About ten quiet men, all artists, sat on a bench in front of a revolving wooden stand on which stood open a thick, yellow leaved book, a very bed of exquisite, sacred melodies, the compositions of M. Salomé.

Like the sunlight in a nook of winter forest, bold, forceful and strong, tall, large, well groomed, dark as night and as full of subtle mystery, with snapping black eyes full of force and direction, silky black hair pompadour, clear olive skin, and the short beard and long moustache of Paris, stood M. Bouichère, the chapelmaster. He was perfectly dressed in black cloth, with figured white vest, light tie, with small gold bangle pin in it, and on his hand—one of the handsomest in Paris—a heavy gold monogram ring. What a contrast to Salomé on his organ bench, with his fine silver hair, slender, gentle face, pink cheeks, tender mouth and appealing brown eyes, dressed in an easy dark coat and vest, with gray trousers, and no evident personal ambition.

Such funny music as he was playing; from a book like a prayer book, yellow with age, and in no danger of snapping shut from saucy binding, with thick rows of small notes indicating only the melody, from which, one leg crossed easily over the other, he was weaving the most beautiful harmonies from his head and knowledge of musical rhetoric.

A big base viol, to me in that lonesome place reflecting the pleasant face of jolly Victor Herbert, leaned drowsily in the corner of a big bare space that could accommodate a big orchestra. Guilmant has a complete little study with—what a fine library, all beautifully bound! School-rooms are attached to the church, of which more hereafter.

Guilmant's talent is family woven. His father, a fine organist and musician, lived to be ninety-three, in full possession of all his faculties, able to write a clear, steady hand up to a few weeks of his death. His mother, though not a professional performer, had intense artistic temperament, great imagination, spirit force and a beautiful voice. His grandfather was an organ builder.

Saint-Saëns is pluming his wings for flight to Algeria for the winter. Like a globule of mercury, his object in life seems to be to elude discovery. Richault is married! Just home from his wedding. "It does take much time to be married," was his first expression on returning to his little hive of business, 4 Rue des Italiens. There is no music at the Comédie Française, and, wonder of wonders,

the effect is good. Sybil Sanderson and Bernhardt are the reigning queens. It is something to be queen of such finished art, histrionic and musical, as is here. New York organists should see how Paris organists work. Paris organists should see how New York organists are paid! Paris shivers and burns candles!

FANNIE EDGAR THOMAS.

7 Rue Scribe, Paris.

Care Munroe & Co.

DEAR CHOIRMASTERS—Please ask questions and suggest topics helpful to you on which you would like me to treat here. It is easy to write interesting letters from Paris; but you want more than that. I think of you as such earnest, hard workers, such sincere seekers after musical progress. Write me direct or through THE MUSICAL COURIER.

Music in Brooklyn.

LAST week a New York organist had an experience in Brooklyn that he will not soon forget. The experience has a ludicrous side, but the organist cannot see it.

This is the why of it.

Some time ago a certain Brooklyn church decided to give a concert the proceeds of which were to go to some object immaterial to this story. Someone from the church wandered over to New York and engaged an organist to meander across the bridge and walk all over the church organ for the benefit of the immaterial object aforesaid. The inducement held out to the organist for his meandering and key treading was so much coin, to be paid at the termination of the concert.

And this is the how of it.

The organist went to the church. Arriving, he found all dark within, and but a half dozen people hanging around the entrance. Said the organist:

"Is there to be a concert here this evening?"

Replied the audience of six, "We guess not."

"Well, I certainly was engaged for a concert here this evening."

"Why, yes," replied the six; "there was to be a concert, but it rained so hard that they decided not to have it."

The organist departed in search of his money, and he hasn't received the coin yet.

He can't see any fun in it.

Wednesday evening the New York Philharmonic Club, assisted by Miss Marion S. Weed, soprano, and Mr. W. J. Henderson, gave a chamber music concert and lecture in Association Hall. Mr. Henderson prologued the concert, lecturing on the history of chamber music.

The club played a serenade by Hoffman, an adagio by John Hyatt Brewer, a Spanish dance by De Blank and Jungmann's "Effenigen." The strings played a Beethoven quartet, while Carl Barth secured applause by playing a berceuse by Kengel.

Miss Marion S. Weed, soprano, was the star of the evening. This charming young singer is winning laurels wherever she goes. She sang with captivating grace Rubinstein's "Asra," P. Lacombe's "Birds' Ball," an aria from "Freischütz," and gave two encore ballads.

The charter members of the recently formed Musicians' Club are taking hold of affairs with so much zeal that the permanent success of the club seems to be assured. Last Wednesday evening the charter members held a meeting, the principal business of which was to select permanent headquarters and to elect officers for the ensuing year. After a short discussion the business of selecting a club house was deferred for two weeks.

The membership of the club is fast increasing, about 100 members being on the roster now. After this fact was commented on the charter members elected the following

officers: Harry Rowe Shelley, president; Henry E. Duncan, vice-president; Albert A. Day, secretary; Charles S. Yerbury, treasurer; house committee, Henry E. Duncan, T. R. Phillips, Alfred S. Schultz; auditing committee, William Nungesser and George Parker; membership, R. E. De Stefani, Milton J. Platt, J. E. Van Olinda. Board of Governors—Three years' term, H. E. Duncan, R. H. Shelley, Charles S. Yerbury, Maj. Alfred A. Day; two years' term, R. E. De Stefani, Dr. John M. Loretz, J. E. Van Olinda, William Nungesser; one year term, M. J. Platt, George Parker, T. R. Phillips, S. Schultz.

Manager E. W. Wilmarth presented Mr. Carl Fiqué, pianist; Miss Dora Valeska Becker, violinist, and Miss Ella Wernig, soprano, in concert Thursday evening last at Historical Hall.

The intended star of the evening was presumably Mr. Carl Fiqué, pianist, but his lustre was dimmed by Miss Dora Valeska Becker, violinist. This charming young lady, an artist every inch of her, captivated the audience and won thunders of applause. Miss Becker three years ago was a frequent player at recitals and had considerable fame both in America and abroad. On account of sickness she has not played but little, and as she is again coming before the public a few words about her will be opportune.

Miss Becker was a favorite pupil of Mr. Joachim and had the honor to play with the Philharmonic Society orchestra, of Berlin, under the master's direction, the C sharp minor concerto of Ernst.

She has an immense repertoire, including all the standard concertos, besides many works of classical and modern construction.

She produces from her violin a tone of beautiful quality and handles the instrument with remarkable skill. Tone, technique, finish, all are present, which leads us to think that Miss Becker will be a frequently heard artist this season.

Mr. Edwin Cary played a most interesting program at the Pouch Gallery Wednesday afternoon last.

Society of Brooklyn seemed to be out in force, and the many faces of prominent social ladies proved that society is taking a musical interest in music this season.

Mr. Cary's program was so interesting that it will be found below as well as the names of several prominent society people as noticed by the Brooklyn "Citizen" man:

Prelude and fugue, in E minor.....Adolph Heese
Originally written for the organ and transcribed for the piano
by Mr. Cary.

"On the Holy Mount".....Dvorák
Minuet from the suite "Arlésienne".....Bizet
"Loreley".....Seeling

Mr. Cary.
"Ave Maria"—"Cavalleria Rusticana".....Mascagni
Miss Hamlen.

Nocturne, op. 37, No. 2, G major.....Chopin
Two mazourkas—} op. 67, No. 1, G major.....
} op. 68, No. 2, A minor.....
Valse, op. 64, No. 2, C sharp minor.....
Marche Funèbre, op. 35.....
Berceuse, op. 57.....
Etude, op. 25, No. 9, G flat major.....

Mr. Cary.
Three songs—
"The Leaf in the Book".....Ries
"Come Forth".....
"Parting".....

Miss Hamlen.
Nachtstück.....Schumann
"Chant du Voyageur".....Paderewski
Papillon.....Grieg
"Soirées de Vienne".....Schubert-Liszt

Mr. Cary.

Among those present were Mrs. Cary, Mrs. David A. Boody, Miss Treat, Mrs. Henry T. Boody, Mrs. M. B. Mirick, Mrs. J. B. Cary, Miss Carman, Mr. and Mrs. Shannon, Mrs. Lowden, Mrs. T. De Witt Talmage, Mrs. Candler, Mr. and Mrs. Thomas Brush, Mrs. William Brush, Mr. Dwight, the Misses Dwight, Miss Brush, Mrs. James Church, Mrs. Joseph F. Knapp, of New York; Mrs. S. B. Tuthill, Miss C. B. Williamson, Miss M. Murry, Mrs. W. H.



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Miss Jennie Hall, soprano of the First Reformed Church, assisted by the following Brooklyn church singers, gave a concert Tuesday evening, November 14, in Association Hall. Mrs. A. C. Hallan, contralto of Holy Trinity; Mr. Benjamin Chase, tenor of the First Reformed; Mr. Frederic Reddall, bass of the Lafayette Avenue Presbyterian Church. These artists had the assistance of Miss Helene Rademacher, pianist; Mr. Raphael Navarro, accompanist, and Mr. and Mrs. Henry Firth Wood, readers. The entertainment was a success.

Albert Jonas.

WE offer our readers in this number's front page the portrait—from a photograph by Moreno—of Albert Jonas, the young eminent Spanish pianist, who will be heard this winter in New York for the first time. The fact that he will play the concerto of Paderewski, and that his performance of that most difficult work has been considered a sensational one by all those who have heard him in Europe or have followed the reports of his success, has incited us to give a fuller account of the merits of this new claimant to public patronage. Moreover we think that it is always interesting, previous to the appearance of any artist, to know the principal features of his musical career, as well as any possible peculiarity of his individuality, and to obtain thereby not only information as to his talent and his reputation abroad, but also an approximate idea of what his playing is likely to be.

We hope therefore that it will gratify our readers to learn these facts before they hear for themselves the much praised young Spaniard, and will lay before them a brief sketch of his life, and of the success he scored all over Europe. We have this information from the printed biographies which have been published by such writers as Gregorio Aldasoro, Manuel Flores and Albert Sanson.

Albert Jonas, the Spanish pianist, was born in Madrid on June 8, 1868. His parents, who are German, were established in Spain more than thirty years. At the age of eight years he began to take lessons with the celebrated Madrid professors Olave and Mendizabal, following at the same time the classes of the Conservatory of Madrid. Yet the intention of his parents was not to make a musician of him, although he revealed an exceptional musical nature. Before having made any serious studies he published many piano compositions, and dedicated to the daughter of Alfonso XII. a mazurka, which awakened so much the interest of the king that he received in private audience the virtuoso child, and presented him with a golden watch, which bears on the top lid the crown of the Spanish throne in relief, and a jewel of historic value.

At the age of eighteen, after having visited France, Germany and England, where he was sent by his family to perfect his knowledge in foreign languages, the young Spaniard felt the growing and irresistible vocation to devote himself entirely to music, and entered the Conservatory of Music of Brussels, where he began his serious studies. In two years he carried off the only available first prize.

His studies in Brussels lasted five years, during which he won all the first prizes in harmony and counterpoint, and was taught by Gavaent. Mr. Jonas then directed his steps to Germany, and there completed his studies, particularly his already exceptional technic.

In September, 1890, he took part in the concours of Rubinstein, in St. Petersburg, and signalized himself in such a way as to merit Rubinstein's lessons during three months in St. Petersburg.

Considering now Mr. Jonas' appearance before the public, we see him give concerts in England, Holland, Belgium, France, Germany, Russia, Mexico, everywhere with great success, as testified by all the newspapers which gave an account of his performances. He played many times in Berlin, that most feared place of all virtuosos, at the Sing Akademie and at the Philharmonic, and the Berlin newspapers were full of praise for the Spanish virtuoso. By a curious coincidence he played at his debut the concerto of Paderewski at the same time as the composer played it in New York.

We will finish the biographical notes by quoting at random some of the numerous reports which European papers devoted to Mr. Jonas' concerts.

Berlin "Courier": "The rendering of the concerto of Paderewski by Mr. Jonas was in every way perfect. His technic is clear and flowing, the rhythm vigorously marked, the interpretation musical, and full of passion and delicate sentiment."

"Reichsboten": "We heard by Mr. Jonas a concerto of Paderewski, which the composer played himself last season. We must think that he has made great changes in his work, for so much better was yesterday the impression of the three movements of which it is composed. The player showed himself in the technical as well as in the poetical part a most skillful interpreter of the difficult and interesting work."

"Norddeutsche Allgemeine Zeitung." "Mr. Jonas is in

every respect a virtuoso of high rank, and a thorough and conscientious musician."

"Berliner Zeitung": "In the performance of the concerto and in the many solo pieces, the young son of chivalrous Spain gave evidence of dazzling technic and warm temperament."

"National Zeitung": "The piano virtuoso from Madrid, Mr. Albert Jonas, scored yesterday great success with the concerto of Paderewski, which he succeeded in placing in better light than the composer did himself—a not unfrequent occurrence."

"Tagliche Rundschau": "Mr. Albert Jonas, from Spain, played the difficult concerto of Paderewski, and showed in its performance mighty technic and tender expression."

In the "Berliner Tageblatt" Dr. Ehrlich praises his "very great technic."

"The Scarborough Post": "Those who were present at the Mechanics' Hall last evening, on the occasion of a piano recital by Mr. Albert Jonas, were given a great musical treat. Mr. Jonas, who is, we believe, a Spaniard, has won a considerable reputation abroad, and is well known at Madrid, Brussels, St. Petersburg, Berlin and other places. As a pianist Mr. Jonas gives evidence of being a musician of marked and exceptional ability. He appears to throw his whole heart and soul into the instrument before him, but at the same time plays quietly and naturally, and is entirely devoid of the notions and mannerisms which in the eyes of an audience mar the performances of many pianists. Mr. Jonas unites great dash and brilliancy of execution with wonderful tenderness of expression, &c."

"L'Étoile Belge": "Select and enthusiastic public at the Grande Harmonie, where Albert Jonas gave his farewell concert. Mr. Jonas interpreted pieces of various styles with a virtuosity ranking to maestria. With the meridional verve and fuoco he unites a deep comprehension which is rather of German essence, &c."

We believe that it is useless to quote more. All the critics and from all countries concur in the same praises, and from what has been said but too evidently appears the fact that the young Spaniard is by all means an exceptional artist, for as the great Fétis has said: "I have always considered as a remarkable artist he who met with the majority of suffrages," more so if he met with them all. Mr. Jonas will be heard first in this city, December 9, in Music Hall, at Damrosch Popular concert. He will also play at the Sunday evening concert December 10.

A Letter From Paris.

PARIS, October 30, 1898.

I HEARD Saint-Saëns' magnificent opera, "Samson et Dalila," a few evenings ago. The mounting was splendid, the orchestra perfect and the singing very enjoyable, except for an occasional tremolo. Now and then in an emotional passage the vocalists would shake about so on their notes that it was almost impossible to tell what note they were trying to sing, or whether they were attempting the bewildering feat of singing three notes at once. They wobbled even as a calf's-foot jelly on ship-board wobbleth; yea, when it is tossed to and fro by the waves of the sea. But this was only a spot on the sun and can be overlooked in the excellence of the ensemble.

As soon as the introduction began I knew I was no longer in London from several causes. Firstly, there was not the same stillness and attention in the theatre that I was used to in Covent Garden. There was a great deal of talking and disturbance from people coming in late. Nobody began to listen until the curtain went up and no serious attention was given until the solo voices were heard. Secondly, the beauty of the woodwind orchestra would have in itself been sufficient to convince me that I was indeed in France.

Another peculiarity was the claque, whose mechanical applause followed the climax of every aria as regularly as the singer would come a little nearer the footlights and with increasing vigor sing at the audience. In London, too, we always give the conductor a good round of applause when he takes his seat. In Paris he gets no more attention than a second bassoonist. The mounting of the operas in Paris is finer than I have even seen anywhere else. The strings of the Paris opera have not the sonority that our Philharmonic or Crystal Palace strings have, but on the other hand they have that sympathetic, oboe-like quality so peculiar to French organs and pianos. Our brass instruments, especially trombones and trumpets, have a little more body of tone without the throaty quality of German brass, and without that excessively brilliant, calico-tearing tone of a French instrument in a fortissimo.

I do not ask much. I would only like to have an orchestra of French woodwind, Italian strings and English brass. Give me the compositions of the German composers and throw in a Hungarian conductor. Let me be as free from care as an inhabitant of Southern Spain and allow me to draw the salary of the president of an American oil trust and you may keep the remainder of the universe.

The next morning after the opera I went to the library of the famous Conservatoire to study for a couple of hours the full score of Saint-Saëns' work. On my way along the boulevards I stopped for an instant to look at the site of the old Opéra Comique, which it was my horrible experience to see in flames six and a half years ago. A new opera house is, I believe, about to be erected on the old site.

As I entered the court of the Conservatoire the old days seemed to come back to me, and I looked about for some of my former classmates. I saw only strange faces. Some of my companions are dead, some married, others scattered in France, South America, the United States, Norway. The package I carry is no longer a counterpoint exercise, but toys for my own child across the Channel, in London. What a great work for music has this school done during its career of now more than a century! What other one institution can show such a list of pupils, embracing, as does the Paris Conservatoire list, the following composers: Hérold, Halévy, Auber, Lecoq, Planquette, Berlioz, Ambrose Thomas, Gounod, Bizet, Guiraud, Paladilhe, Dubois, Saint-Saëns, Massenet, Godard, Félicien David. It was Cherubini as director that first gave the institution the eminence which it still holds. The music school provides instruction for 600 pupils. The Government pays the expenses. Admission is gained by examination only, and instruction is given to those only who progress. The library is the largest musical library in the world, containing over 30,000 works. There is no charge whatever, and the doors of the library are open to whomsoever may come. You sign your name and address, with the title of the work desired, and it is brought to you at a table, where you will find pen and ink should you desire to copy any of the expensive scores or rare manuscripts.

In 1839 Richard Wagner considered the orchestra of the Paris Conservatoire to be the finest that he had up to that time heard. Alexandre Guilmant is the present organist of the Conservatoire concerts. Berlioz, by the way, was once librarian of the Conservatoire. An oil painting of him hangs in the library now.

Although there were many remarkable demonstrations and festivities going on in Paris last week I gave nearly all my attention to music. I spent one day with the pictures and statuary in the Louvre. The operas I heard were "Samson et Dalila," "Manon," "Esclarmonde," "Carmen," "Phryné," "Lakmé" and the thirty-ninth Parisian performance of "La Valkyrie." Of this what shall I say? First, the mounting was far and away beyond anything I had ever seen before. The rocky mountain fastnesses disclosed through the rents in the whirling storm clouds made

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the sublimest panoramic view of rugged nature it is possible to picture. The ride of the Valkyries was magical in its effect. A more perfect illusion I cannot imagine. But the poetry was taken from that part of the great love scene in the first act where the door opens, letting the moonlight flood the room. At this part the Paris stage manager has seen fit to have two immense doors, each broad and high enough to admit an omnibus, spring open with a crash, disclosing a tropical garden, radiant in the light of a patent duplex burner incandescent moon. It was not the gentle breath of spring gently opening a rustic door that "Sieglinde" had nervously half shut when "Hunding" had entered. There was too much of the "psit, presto, change!" about it. The orchestra was superb; the singing was also very fine, except for an occasional tremolo. But there was too much footlight singing. The actors were not truly Wagnerian, in that they did not ignore the audience. Everything was taken faster than in Germany or London. This is a question of temperament, however, not skill or talent. There was plenty of animated declamation also. I cannot say that it was better or worse than a German rendition. It was different, that is all.

I am very glad that I had the chance of hearing this work in French. One sees the majesty of Wagner's genius from a different point of view.

A German performance would have consumed at a white heat; the French performance was brilliant with a yellow flame. After the opera I took a long walk through some of the old historic places, past the old bell of St. Germain that sounded the beginning of the St. Bartholomew massacre in 1572, which has furnished Meyerbeer with the subject for his "Huguenots"; along the river side, past the Hotel de Ville to the bridge Louis Philippe, on which I cross over to the island where the old city was built; past the ghastly morgue, filled with its mangled dead and suicides, unclaimed, unknown, unrecognizable; past the dark towers of Notre Dame, which for 800 years have been watching the growth and embellishment of Paris; Notre Dame, where Napoleon crowned himself "Emperor," "for," he said, "I considered the title 'Emperor' to be greater than the name 'King'"; Notre Dame, where counterpoint first began to be, through a mistake in the singing of the faux bourdon, probably. The gloom of night was over the venerable cathedral, a pall of darkness, as if the old pile mourned the days long gone. As I passed on, the stained and scarred stones seemed softly but sadly to say to me, "Hurry away, O mortal! Time flies, and human life is short; it alone grow not decrepit with the fleeting years."

The graceful spire of La Sainte Chapelle rearing its delicate top above the Palais de Justice, I note on my right as I betake me on my solitary midnight ramble; along the Quai des grands Capucines, where I used to come as an impecunious student to pick up a score now and then at one of the second-hand booksellers; past the statue of the great Voltaire, whose mighty pen was one of the chief causes of the revolution of 1789, when France asserted her right to intellectual freedom; over the Pont du Carrousel, stopping for a minute to watch the undulating reflection of the stars in the ripples on the Seine, and to take a last look at the towers of Notre Dame, sharply defined in the distance in the light of the full moon; through the court of the Louvre; past the statue of Gambetta; along the rue de Rivoli, through many a deserted street where a shadow here and there on the curtain of an upper room would indicate that a garment was being laid by for the night or that long and possibly golden, tresses were being braided up; past the church of St. Roch, from which Cherubini was carried to his tomb, and where young Berlioz had his aspirations rudely dashed to the ground by the wretched performance of his mass; up the rue Royale, where Victor Hugo once lived; past La Madeleine where the funeral obsequies of Chopin were held; down the rue Tronchet, frequented half a century ago by Liszt when arm in arm with Chopin he would be returning from a soirée at George Sands', to my hotel at last, and I must say good night.

CLARENCE LUCAS.

Charles Mapleson's Death.—Information from London reaches us that Charles Mapleson, son of Col. Henry Mapleson, died in that city on Tuesday, November 21.

"Cassandra."—A composer of Antwerp, Paul Gilson, will set to music the prize libretto of Isidore Albert, named "Cassandra."

More Gounod.—It is reported that Gounod has left a complete opera "Maitre Pierre," the subject being
La très saige Helois
Por qui fut chastré et puis moine
Pierre Esbaillart à Saint Denys.

The subject would be too tragic for the Opéra Comique and too *intime* for the Grand Opéra.

A Woman's War.—The Paris Ambigu lately came to grief, and forty-eight of those nuisances, the *ouvresses*, are suing the late directress for a return of the deposit they have to make before being permitted to take tips. Only one French paper that we have seen protests against this system. It adds that Sarah Bernhardt alone forbids the *ouvresses* at the Renaissance to ask or receive tips, and has posted a notice to that effect in the corridors.

The First Philharmonic Concert.

THE first concert of the fifty-second season of the New York Philharmonic Society took place in Music Hall last Saturday evening. The public rehearsal was given Friday afternoon. At both performances the attendance was large and Mr. Seidl was received most enthusiastically. The program was well contrasted, consisting of Schuman's so-called Third symphony in E flat, some Bach music, scored by Mr. Seidl for grand orchestra, and Siegfried's "Death," and Brünhilda's "Self Immolation," from "Die Götterdämmerung." Amalia Materna was the singer.

Dismissing the performance of the "Rhenish" symphony as unromantic in atmosphere, coarse in coloring, noisy, rough and exaggerated [the tempi were not in good taste, "nicht schnell" being almost "schnell," and the "fierlich" anything but solemn], the most interesting bits on the program were the Bach numbers. Apart from the fact of the iconoclasm of Mr. Seidl, his persistent Wagnerization of all music from Bach to Schumann, there is much to be said in favor of this "Divertimento." We have heard Bach arrangements before in the orchestra. Abert and others have arranged Bach preludes and fugues, but not so cleverly as has Mr. Seidl in the present instance. Mr. Mees' notes on the program throw some light on the subject.

It is difficult to form an adequate opinion of Bach's enormous productivity without making a study of his works as they are to be found in the complete edition which under the auspices of the Bach Society has been in the process of publication for more than the last quarter of a century, and which even at the present time is far from finished. Not less astonishing than the number and dimensions of these compositions is the marvelous virility and perennially youthful energy which pervades them. Some of his works have indeed become archaic, for even Bach could not escape the influence of his time, especially when he restricted himself to the then current musical forms. For this reason it is not only justifiable but desirable that those movements which appeal to the sound musical taste of all periods should be culled and made accessible to the public. Equally justifiable is it to subject these works to revisions and to employ in their performance the amplified resources of the modern instruments, so long as the character of the original is not violated, for it scarcely admits of a doubt that Bach's instrumentation was largely dictated by the limitations of the instrumental apparatus of his time.

The different parts of the present Divertimento (a form consisting of several movements in contrasted tempi as distinguished from the suite, which is made up of dances principally) Mr. Seidl has named I. Sinfonia, II. Prelude to a Requiem, III. Adagio, IV. Prelude and Fugue. The first and third of these are taken from orchestral works known as overtures or suites in C major and F major respectively. Bach adopted the name Overture as a collective title for an overture proper (the French or "Lully" overture) followed by a series of movements principally in the then customary dance forms. They were written for string instruments and the wind instruments mostly in use at that time: oboes, bassoons and occasionally flutes and trumpets. Mr. Seidl has transcribed these for the grand orchestra of today, preserving the character of the original compositions but giving to them greater sonority. Of the overture which serves for the Sinfonia only the stately slow movement has been chosen.

The "Prelude to a Requiem" is an adaptation for the orchestra of the well-known prelude to the A minor fugue for the organ. This has been interpreted in a dramatic spirit. The melodies suggested by the figures have been given to different instruments, the harmonic basis made more telling and tone colors richly applied by the use of such instruments as the English horn, the bass clarinet, the drums and the tam-tam. The last number of the Divertimento consists of the brilliant prelude and the noble, stately fugue in D major from "the well-tempered Clavichord," which latter especially seems really to call for the massiveness and grandeur of the orchestra.

This is not the place to discuss the validity of Mr. Seidl's effort. To purists he must be an unholy man, but he has done his work astonishingly well. The "Sinfonia" in its progressions and general color sounds very much like the prelude to "Meistersinger." Indeed, one here gets an idea of Wagner's extraordinary assimilation of the Bachian spirit and fertile contrapuntal learning which he later revealed in the "Meistersinger." But despite the gorgeous garb in which Mr. Seidl has attired these excerpts, the old Bach spirit is very much dimmed. The A minor organ prelude suffered greatly by this transcription, as did the D major piano prelude; indeed, Mr. Seidl's tempi made them both almost unrecognizable. The "Sinfonia" and the D major fugue were the most effective, the first entrance of the fugue theme by the contra-bassi being particularly telling. All said and done, and while we do not condone Mr. Seidl for his audacity, he nevertheless has made much stately and sonorous music, even if the richly wrought garments of Richard Wagner clothe the magnificent nakedness of the old Leipzig cantor.

The "Götterdämmerung" music was superbly played, and the finale with Materna was one of the most powerful climactic effects we have ever been thrilled with. Mr. Seidl conducted with the utmost dramatic vigor and abounding passion, and the bones of the old Philharmonic Society were surely never shaken up so before. Materna, who earlier in the program sang with indifferent success the "Divinités du Styx," from Gluck's "Alceste" (for she was not in very good voice), displayed her usual breadth and nobility of style and sang with fire the measures of this glorious epitome of the "Trilogy." What heaven-storming, epical music it is! The band is rough in its work, but virile enough. The differences 'twixt Mr. Seidl and Mr. Paur as conductors are so marked as to make all comparisons invidious. Mr. Paur has strength without passion, while Mr. Seidl has an abounding passion and

vividly dramatic temperament which stamps all of his work with the die mark of individualism. Only one wishes he would approach Schumann's music more tenderly, more poetically.

Burlington Budget.

BURLINGTON, Ia., November 14, 1893.

OF decided merit was the Dewey Heywood concert given November 10 at the First M. E. Church, and we may safely promise them a packed house on a return visit. The Heywood Brothers are accomplished musicians, Mr. Dewey's flute solos being the gems of the program, W. Scott Heywood's cornet solos giving splendid satisfaction. Mr. Max Kramm, the pianist, most assuredly has a bright future before him. With a perfect knowledge of the work in hand to begin with he impresses one most favorably at the outset, and this impression is heightened the more one hears him. The musical world will hear from Mr. Kramm ere long, as he is young and gifted and endowed by nature with the qualifications that go to make up a successful pianist. Miss Flora Drescher, the violinist, is another promising musician, her work eliciting much favorable comment. Miss Mae Brant, the reader of the company, highly entertained the audience with some very excellent selections, making a very enjoyable change in the program. Mention should be made of Mr. Dewey Heywood's composition of "Twenty Minutes in Midway Plaisance," which is a clever conceit and shows the gentleman's versatility.

Your correspondent has attended a great many musicales during the past fifteen years in this city, and with all due credit and consideration we beg to say that we attended really our first artistic piano recital last Saturday night at the residence of Mr. J. H. Wyman, the occasion being a musicale and recital for the benefit of the Ladies' Charity Fund of this city. It was an invitation affair, the large and lovely home being so admirably arranged that quite 150 people were accommodated. Miss Frances Wyman gave the musicale, assisted by Mrs. C. C. Clark, Mrs. C. W. Rand, Miss Davidson, of Carthage, Ill., Mr. Arthur Schramm and Mr. C. C. Clark.

Miss Wyman, after a sojourn of over four years abroad under the gifted Moszkowski, returned lately and is now giving her legion of friends an opportunity of noting her most remarkable progress. Nature in bestowing upon Miss Wyman the gift of music was most kind and generous, inasmuch as a decided air of nature's handiwork is prevalent, and which was left for Moszkowski to bring out this latent talent and finish in his characteristic style. We read of poetic interpretations, but how seldom do we hear them? Miss Wyman gave us one of the very few we have heard in this city, not excepting artists who have visited us. In Miss Wyman's first number she appeared a trifle nervous, but this soon passed off, and with the advent of Moszkowski's "Spanish Dances" for four hands (the *seconfito* part by Mrs. C. C. Clark), she became fully en rapport with her audience, and with each succeeding number elicited a degree of enthusiasm which we have not seen in this city for years, the applause being quite as great and spontaneous for her encore numbers—something quite at variance with Burlington audiences.

As a virtuosa Miss Wyman scored a triumph, as she possesses all the elements requisite for her to attain the highest degree of artistic development.

Mrs. C. C. Clark added to her already excellent reputation by the musicianly and conscientious manner in which she played the *seconfito* part in the Moszkowski "Spanish Dances" with Miss Wyman.

Miss Davidson, who has been pursuing her musical studies in Chicago, sang very sweetly and established herself fully in the good graces of all present. A particularly admirable feature of her singing is her intonation. We hope to hear from her often.

Mr. Arthur Schramm is justly entitled to the honor of being called "Old Reliable." His violin solos and obligatos are invariably enjoyable, and the frequent invitation to assist is splendid evidence of his popularity.

Mr. C. C. Clark is just as sure to receive one and two encores every time he appears as he is to live. His selections are universally appropriate, and he always has something new and he sings them well in all that that word implies.

Mrs. C. W. Rand sang beautifully and accompanied herself on the harp, and the hearty encore she received testified to the great pleasure she had given the audience.

The Ladies' Musical Club of this city now numbers nearly 300 members and is a very great success. Semi-monthly meetings are held, and very great interest is manifested. The following are the officers: Mrs. A. Cotsworth, president; Mrs. C. C. Rose, vice-president; Mrs. F. O. Grandstaff, secretary and treasurer. We wish them unbounded success. JACK.

To Play and Sing.—Miss Amy Fay and Miss Jennie Dutton will give a concert at Chickering Hall Monday afternoon, December 11, at 8 o'clock. They will be assisted by Miss Leonora von Stosch and by Mr. Agramonte. Miss Dutton will also sing at the concert of the Æolian Musical Society of Rahway next Friday.

Miss Wynn.—Miss Wynn, who had the distinction of winning the same year—at the Paris Conservatory—prizes for singing, opera and opéra comique, made her début lately in "Mignon" at the Opéra Comique. She was very nervous; but according to the "Ménestrel," approaches nearer to Galli Marié than any other artist. The test of a singer's qualifications in "Mignon" is the number of pocket-handkerchiefs used by the audience. Judged by this, Miss Wynn will make the fortune of all the *blanches* in Paris.

LETTER FROM THE WORLD RENOWNED SCIENTIST AND HIGHEST AUTHORITY ON ACOUSTICS.

PROF. H. v. HELMHOLTZ,

Of the University of Berlin, Germany.

[ORIGINAL.]

New-York, den 6. Oktober 1893.

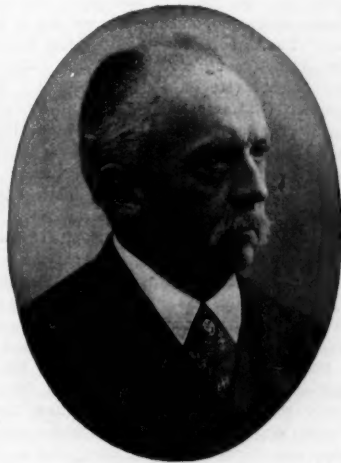
Hochgeehrter Herr!

Ich habe von Ihrer gütigen Erlaubniß Gebrauch gemacht und sowohl die Reihe der fertigen Flügel in Steinway Hall, als auch die Fabrik in New-York, mir angesehen, wo die einzelnen Theile der Mechanik zusammengefeßt und einander angepaßt werden. Es haben mich dabei namentlich zwei Punkte interessirt, die mit den Resultaten meiner akustischen Studien übereinstimmen; nämlich, erstens die weitere Durchführung und zweckmäßigere Abtheilung von aliquoten Theilen der Saitenlängen, um Verstärkung einzelner harmonischer Obertöne zu erreichen und dadurch den Gesamtklang der Saite musikalischer zu machen. Die jetzige Abtheilung, durch einen zusammenhängenden, wenig gewölbten festen Steg, erlaubt offenbar eine leichtere Uebertragung des gemeinsamen Obertons und ein langsameres Vibriren derselben, was beides deutlich wahrnehmbar ist. Zweitens war mir sehr interessant die Art wie Sie dem Saitendruck entgegenwirkende Wölbung des Resonanzbodens hervorbringen. Auf den besonderen Einfluß der Wölbung der Resonanzbodenfläche bin ich selbst erst nach Vollendung meines Buches über „Tonempfindungen“ aufmerksam geworden, und habe denselben in einem kleineren Aufsatz über „Mechanik des menschlichen Ohres“, der auch in die Sammlung meiner wissenschaftlichen Aufsätze aufgenommen ist, besprochen. Im Ohre ist nämlich am Trommelfell für die Uebertragung der Schwingungen der Luft an die Gehörknöchelchen derselbe Kunstgriff benutzt (und eine ganz ähnliche Wölbung der Fläche), den Sie bei den Pianos so nützlich befunden haben. Daß durch die Klemmung des Holzes, welche der Wölbung entspricht, auch die Dauer des Flügels in Verziehung auf Tonfülle und Stärke sehr günstig beeinflusst werden muß, ist evident.

Mit den besten Wünschen und nochmaligem Dank für die mir freundlich gewährte Gelegenheit Ihre Werkstätten zu sehen,
Ihr ergebener,

H. v. Helmholtz.

Herrn Wm. Steinway,
New-York.



[TRANSLATION.]

NEW YORK, October 6, 1893.

Highly Esteemed Sir:

I have availed myself of your kind permission to examine a number of finished Grand Pianos at Steinway Hall, and inspect your factory in New York where the separate parts of the mechanism are adjusted and fitted together.

Two distinct points have more particularly interested me, agreeing as they do with the results of my acoustic studies, viz.: First, the extended application and more complete division of aliquot parts of the lengths of strings, thus augmenting the separate harmonic overtones and thereby rendering more musical the entire combined sound of each string.

The present division, by means of a continuous, slightly arched unyielding bridge, evidently permits an easier transmission of the aggregate overtone and slower vibrations of same, both being plainly perceptible.

Secondly, it was highly interesting to me to observe your method of creating the arch of the sounding board, enabling it successfully to sustain the pressure of the strings.

I myself did not realize the special influence of the arched sounding board surface until after the completion of my book on "Tone Sensations," and have treated the subject in a smaller essay on "The Mechanism of the Human Ear," which article has since been embodied in the collection of my scientific works.

In the ear, on the tympanic membrane, there exists the identical apparatus for the transmission of the air vibrations to the structural parts of the organs of hearing, viz., hammer, anvil and stirrup (with a similar arching of the surface), that you have applied so successfully in your pianos. It is self evident that through the compression of the sound board causing its arch the durability of the Grand Piano in its volume and power of tone is very favorably influenced.

With best wishes and repeated thanks for granting me the welcome opportunity to view your workshops, I remain, Your devoted

H. v. HELMHOLTZ.

Mr. W. STEINWAY,
New York.

THE ABOVE IS SUPPLEMENTARY TO THE FOLLOWING TWO LETTERS WRITTEN IN BERLIN:

MESSRS. STEINWAY & SONS:

Herewith I beg you to accept my very best thanks for the superb Grand Piano which you have sent me and which has safely arrived. I am amazed at the prolonged vibration of its tones, by which the instrument becomes somewhat organ like; by the lightness and delicacy of the touch (considering its great volume of tone), and by the precise and perfect cessation of the tone which the dampers effect—an element so essential to distinctness in playing. The perceptibility of the bass tones is much improved by the use of the long scale of the strings, and it is evident that in ordinary pianos the short and too heavily weighted strings produce unharmonious secondary tones, the musical intervals become indistinct, and the quality decidedly smothered. *With such a perfect instrument as yours placed before me, I must modify many of my former expressed views regarding pianos.* I hear frequently many harmonic combination tones, while such a long vibrating tone as that of your Grand Piano is much more sensitive to dissonances than that of ordinary instruments, the tones of which so quickly die away, &c., &c. Once more my very best thanks.

Yours,

H. HELMHOLTZ.

BERLIN, June 9, 1871.

MESSRS. STEINWAY & SONS:

Gentlemen—I can only congratulate you on the great improvement you have achieved by the introduction of your Duplex Scale into your pianofortes. I have repeatedly and carefully studied the effects of the Duplex Scale just applied to my Steinway Grand Piano, and find the improvement most surprising and favorable, especially in the upper notes, for splendid as my Grand Piano was before, the Duplex Scale has rendered its tone even more liquid, singing and harmonious. I deem this improvement very happy in its results and being based upon scientific principles, capable of still greater development.

Yours very truly,

H. HELMHOLTZ.

BERLIN, August 13, 1873.

STEINWAY & SONS, New York, Hamburg, London.



LONDON, November 4, 1893.

M. R. PADEREWSKI'S only recital in London this season took place at St. James' Hall last Tuesday evening, when every available place in the hall was eagerly sought after some time beforehand, and a large crowd of anxious amateurs were turned away.

Every selection was most attentively listened to, and after each the enthusiasm of the audience knew no bounds; the incomparable virtuoso was in his best form in his rendering of Bach's chromatic fantasia, two diverse sonatas, Beethoven's D minor (op. 91) and Schumann's F sharp minor (op. 11), a group of pieces from Chopin, Rubinstein's valse caprice, Liszt's rhapsodie, No. 13, and an air and variations from a forthcoming English suite of his own composition. The air turned out to be "Home, Sweet Home," and the variations in his own brilliant style. As an instance of Mr. Paderewski's energy and powers of endurance, we learn that he practiced at the piano the night before his recital until 3:30 A. M., and after playing this long and difficult program showed no fatigue whatever, but left early the next morning for Cheltenham, where he gave a recital the next afternoon in a densely packed hall without experiencing the slightest fatigue.

Melba has made her debut as "Juliette," in Gounod's "Romeo et Juliette," at the Opera House in Stockholm, with colossal success.

The Musical Artists' Society, referred to in a former letter, appearing in THE MUSICAL COURIER of September 27, announce their series of concerts for 1894 to take place at St. Martin's Hall, on Monday evenings of March 19, April 16, May 21 and June 11.

This is an international society, and the works of foreign composers will have an opportunity of a public appearance if found worthy after an examination by the committee, and any American composer, who wishes to submit his works to the London public can do so by sending the same to Mr. Alfred Gilbert, 89 Maida Vale, London, and inclose a fee of one guinea (\$5.25).

Miss Marguerite Macintyre, the young Scottish soprano, who went to Italy for further study and rest, has been engaged as prima donna at La Scala, and will make her debut there next month in "Die Walküre," which will then be produced in Milan for the first time.

Dr. Hubert Parry has just completed a "Summary of the History and Development of Mediaeval and Modern Music," which is published by Novello, Ewer & Co. as one of their well-known primers. Dr. Parry has condensed into 120 pages all of the vital facts, and tells the story of "Music" in such a way as to interest, and at the same time give a summary of all important events, and will prove of great value to all students of music. He is now engaged on a more exhaustive treatise covering the same ground, which will be valuable as a book of reference.

Mr. F. H. Cowen's opera, "Signa," is now definitely promised for production in Milan on the 12th inst., and Cowen expresses himself as highly pleased with the artists selected to interpret his work, and also with the chorus. There is a great deal of interest taken here in this venture of Mr. Cowen to introduce an English work in the land where opera was born, and the result is watched with considerable anxiety by the musicians of England.

Mr. Henschel expresses himself as delighted with his new orchestra formed in Scotland, which has about forty-five native performers and some thirty foreigners; they give Berlioz' "Faust" the coming week in Edinburgh. The "Orchestral Association Gazette" has made its appearance as a new musical monthly, and is the official organ of the Orchestral Association founded last June for mutual protection, and "to enlighten public opinion upon matters orchestral, with a view to raising the social status of the orchestral musician." If this new journal is conducted with discretion it should be of great utility to this branch of the profession, which is so rapidly increasing in Great Britain.

Sir Augustus Harris has been commanded by the Queen to give a performance of "Faust," at Windsor Castle on November 30. Mrs. Albani takes the rôle of "Marguerite," and Ben. Davies that of "Faust." At the command performance, before the Queen and royal family at Balmoral, of "Fra Diavolo," in English, by the Royal Carl Rosa Opera Company, on the 18th inst., our American nightingale, Mrs. Zélie de Lussan, takes the rôle of "Zerlina," and the other members of the cast are as follows: "Fra Diavolo," Barton McGuckin; "Lord Allcash,"

Alec Marsh; "Lorenzo," Rhys Thomas; "Beppo," Aynsley Cook; "Giacomo," L. Pringle; "Matteo," W. Llewellyn; "Lady Allcash," Mrs. Amadi. Mr. Claude Jacquinet will conduct the performance, and T. H. Friend, managing director of the company, has had new scenery painted for the occasion, and nothing is being spared to make it a grand success. The play promised, to which Dr. Mackenzie will write incidental music for Mr. Irving, is Mr. Comyns Carr's work, founded on one of the incidents in the "Idylls of the King," and which will be brought out at the Lyceum on Mr. Irving's return from America.

Mr. Leonard Borwick was heard last week to advantage in Schumann's "Etudes Symphoniques," at the Monday Popular Concerts, and the English pianist has never done finer work than on this occasion. Miss Wietrowetz' rendering of Dvorák's adagio for violin brought her an encore, to which she responded with a work from Sarasate. Beethoven's Rasoumowsky Quartet in E minor received an interpretation that was worthy of the traditional excellence of these concerts.

At the Crystal Palace concert last Saturday a new orchestral overture, "Youth," by Dr. Hiles, a prominent musician residing in the north of England, and one of the professors of the well-known Manchester Royal College of Music, was brought out, and at once proved to be a composition of great charm in the orchestration, showing a refined treatment of the well worked out theme. Mr. Mann's interpretation of it was all that could be desired. In Dvorák's enchanting "Notturmo," the orchestra caught the enthusiasm of the conductor, and the rendering was one of the best that I have ever listened to. Miss Janotha sustained her high reputation in Beethoven's concerto No. 4, for orchestra and piano, and contributed one of her own compositions, "The Gavotte Imperiale." Miss Meisslinger, from Covent Garden, sang "Ah! mon fils" (Meyerbeer); "Ich liebe dich," (Meyer Helmund), and "Vöglein, wohin so schnell" (E. Lassen). To-day Mr. Cowen's "Water Lily" is on the program, with Mrs. Emma Juch, Miss Hilda Wilson, Ben. Davies and Norman Salmonds as soloists, and the orchestra will play Mendelssohn's overture, "A Midsummer Night's Dream," in honor of the death of the great composer, which took place on November 4, 1847.

The great event of the week was the performance of Berlioz' "Faust," on the opening night of the series of the Royal Choral Society, at Albert Hall, under the direction of Sir Joseph Barnby. As already stated in the columns of THE MUSICAL COURIER, this great conductor has brought this chorus up to almost executive perfection, and to hear the grand volume of tone from this body of 900 singers in this immense hall is certainly a musical treat to be enjoyed only on rare occasions. Mr. Ben. Davies as "Faust," and Mr. Henschel as "Mephistopheles" won deserved applause in their dramatic interpretation of these rôles. Mr. Robert Grice sang the part of "Brander," while Mrs. Hutchinson appeared as "Margaret" in place of Mrs. Moran-Olden, who was unable to appear. The enthusiasm that greeted Sir Joseph Barnby when he took his place at the conductor's desk shows that his untiring work during the past twenty-two years is fully appreciated. Gounod's "Marche Religieuse" was performed at the beginning of the second part of the program as a mark of respect to the memory of the great composer, who was the first conductor of this society, and the entire audience of over 10,000 people standing during the most sympathetic rendering of this beautiful work by the orchestra was an impressive sight. The next number of the series will be "Israel in Egypt," on November 23, with Miss Anna Williams, Miss Margaret Hoare, Miss Clara Butt and Mr. Lloyd as soloists.

Messrs. W. Nicholl, Septimus Webbe, Otto Peniger and Adolf Brouill began their third series of concerts at Prince's Hall last Thursday evening. One specialty of these concerts is to devote the first half of each program to one composer, and at this concert Brahms was chosen, when the greatest living exponent of German classical music was represented by his piano trio in C (op. 87), the sonata in E minor for violoncello and piano, several songs expressively sung by Mr. Nicholl, and the duet "So lass uns wandern," in which Miss Evangeline Florence joined. In Part II. Mr. Peniger played the adagio from Spohr's Ninth violin concerto, and a tarantella by Schubert. These with several vocal numbers made up a concert that pleased the audience present, composed mostly of regular subscribers and friends of those connected with the management of it; but the enterprise is certainly worthy of a liberal patronage.

On Tuesday there was a concert given at the Grosvenor Club, when a young Italian vocalist, Miss Barinetti, made her first appearance in London. Miss Rosamond Hudson gave a clever imitation of the cornet, and Miss Ella Russell, Mr. Norman Salmond and Mr. Hubert contributed vocal numbers.

The Musical Guild have commenced another series of concerts, and the high standard attained last season has secured for them a liberal patronage from the inhabitants of Kensington, one of London's wealthiest suburbs. The principal works chosen for the inaugural program were: Schubert's quintet in C, and Mendelssohn's quartet in E flat, both admirably performed by Messrs. Arthur Bent,

Wallace Sutcliffe, Alfred Hobday, Paul Ludwig and J. T. Field. Miss Ethel Sharpe played Schumann's sonata in F sharp minor, and Mr. Magrath contributed several songs which were highly appreciated.

A most interesting occasion was the awarding of the prizes at the Guildhall School of Music last Saturday afternoon, when the principal, Sir Joseph Barnby, performed this duty in the presence of the Lord Mayor and Lady Mayoress, and other City officials.

A program was arranged which showed the advancement of the school in all departments, but more especially in those of choral, orchestral work and solo singing, and the enthusiastic principal gave a brief sketch of the work of the school since its organization thirteen years ago with only fifty pupils, and now having upward of 4,000 on the books. The staff of professors has been strengthened by the addition to the already large number of several more of the best procurable in London, and Sir Joseph Barnby is trying to make the school the best in the world, as it is now the largest.

FRANK VINCENT.

LONDON, November 11, 1893.

The London symphony concerts made a brilliant commencement for their eighth season, at St. James' Hall, on Thursday night, when the supporters of this institution were out in full force and paid Mr. Henschel the compliment that he has well earned in establishing orchestral concerts of high class music at a time of year when there otherwise would be a dearth of this class of entertainment. Mr. Henschel has had a hard struggle in overcoming the indifference always shown by the English public when they are asked to support a new artistic enterprise, but the large list of subscribers indicates that amateurs will do their part in making the success already attained enduring.

The program opened with the "Elegie" for strings, by Peter Tchaikowsky, fittingly played in respect to the memory of the Russian composer so suddenly deceased, instead of the "Faust overture" of Wagner. The beauty that lies in the plaintiveness of its principal melody was well brought out by Mr. Henschel's interpretation. This was followed by Bruch's violin concerto in G minor, ably played by Miss Frida Scotta, who was also favorably heard in a Romance by Svendsen. The real musical feast of the evening was divided between Brahms' Symphony, No. 1, in C minor, and Steinbach's orchestral arrangement of the music associated in "Parsifal" with Klingsor's Garden and the Flower Maidens. In these works Mr. Henschel's orchestra demonstrated their artistic capabilities, and under the assured guidance of their chief sustained the high reputation they have acquired. Mr. Plunket Greene sang an old Irish song, "Sweet Isle" and "Prince Madoc's Farewell," a new song, both by Mr. C. V. Stanford, which were heartily received. At the next concert announced for the 22d inst. Paderewski will play his new Polish fantasia, and Mr. Emanuel Moor's new concert overture will be performed.

At the Crystal Palace last Saturday Mr. Cowen's romantic legend "The Water Lily" was performed for the second time in public, and was pronounced by all present a success. The composer being in Milan, Mr. Manns wielded the baton with his usual skill, bringing out the many beautiful orchestral and choral effects with his well equipped forces. Miss Emma Juch made a decided success as "Ina," the Egyptian princess, her interpretation of the part being a strong one. Mr. Ben Davies was a knightly "Sir Galahad," and in the charming solo of the prologue made a great hit. Miss Hilda Wilson was hardly dramatic enough in her part of the enchantress, "Norma," but her work shows her to be a refined and well trained artist. Mr. Norma Salmond, although suffering from a cold, sang the part of "Merlin" well, and Mr. Robert Grice sustained the small part of the "King." Altogether the work was a grand success, and while Mr. Cowen is anxiously awaiting the outcome of his first producing "Signa" before an Italian public he will be cheered by the thought that his "Water Lily" has again received the approval of the public. Mr. Cowen writes that the artists, chorus and orchestra are all much pleased with the opera and are working with a will, and he expects good things from them. The press is also showing a kindly interest, as evidenced by an article contributed to the "Perseveranza," by Mr. Nappi, the leading critic, and among other things he said: "The sufficiently rare fact that an English composer comes to submit an opera to the judgment of an Italian public acquires greater importance from the artistic repute of Mr. Cowen, who is seriously estimated not only in England, but in the chief musical centres of Europe."

Miss Florence Monteith, who has come so rapidly to the fore in England the past year, has been engaged by Mr. Sonzogno "prima donna soprano absolute" for his season at Naples from the end of December till next April. The company will also include Mr. Tamagno and other great artists. It is a very unusual thing for a young English woman, who has been entirely educated and trained in London, to be chosen as an operatic singer in the land of song, and proves that talent exists here and that proper encouragement will bring it out. Mr. Mascagni has intimated that he wants her to sing in his new opera, "Radcliffe," and Mr. Cowen desires her to take one of the soprano rôles

of his opera "Signa," should it be produced at Naples the coming season.

The Royal Carl Rosa Opera Company will give a special performance at the Lyceum Theatre, Edinburgh, on Monday, November 27, of Balfe's opera, the "Bohemian Girl," that being the fiftieth anniversary of the first performance of probably the most popular opera ever composed. Some years before the performing rights expired, the late Mr. Carl Rosa purchased the same, and this is a special reason why the Carl Rosa Company, which has been so long associated with the opera, should do honor to its jubilee. Miss Zélie de Lussan will be the "Arlene" and Mr. Barton McGuckin the "Thaddeus," and it is interesting to note that both of these artists made their first appearance upon the operatic stage in these characters.

On Monday next Mr. Sarasate will give his second concert of the season at St. James' Hall and his program will include his own "Zigeunerweisen," Liszt's fantasia, "Don Juan," Raff's duet, "La Fée d'Amour," Emile Bernard's suite for piano and violin, and Schumann's second grand sonata for piano and violin. Mrs. Bertha Marx will preside at the piano.

The Royal College of Music announces a public performance of Schumann's "Genoveva" at the Gaiety Theatre on December 6 under the conductorship of Prof. C. Villiers Stanford.

The 28th season of the London Ballad Concerts opens at St. James' Hall on the evening of November 20. The artists for the first concert are Mrs. Saville (the Australian soprano), Miss Evangeline Florence, Mrs. Antoinette Sterling, Miss Marie Brema, Mr. Braxton Smith, Mr. Phillip Newbury, Mr. Santley, Mr. Plunket Greene and Mr. Maybrick. Mr. Benno Schonberger, solo pianist, and Mr. Eaton Fanning's choir will have their usual part in these concerts.

Lady Hallé's first appearance this season at the Popular concerts on Monday night was the occasion of great enthusiasm among her numerous admirers, and this spirit of appreciation seemed to inspire all of the artists, as the rendering of Beethoven's quartet in E minor was far above that usually heard at these concerts. Seldom has the wonderful beauty of the slow movement been so completely revealed, and the whole work commanded the closest attention. In her solo Lady Hallé gave a masterly rendering of the melodious slow movement of Dvorák's concerto in A minor. Mr. Leonard Borwick, whose reception showed what a great favorite he has become, played Chopin's sonata in B flat minor, and also took part with Mr. Beecher in Beethoven's sonata in D (op. 102). The singing of Händel's "Lascia ch'io pianza" by Miss Damian received hearty approval.

Sir Augustus Harris proposes to celebrate the fiftieth anniversary of "The Bohemian Girl" by giving a grand production of it on the stage where the opera was first "brought out." Considering the vast amount of innocent pleasure Balfe's work has given to the English people, there should and doubtless will be an enthusiastic demonstration on the presentation of the old favorite.

Mr. Paul England has been very successful in his English versions of the lyrics set to music by Brahms, which must have a tendency to make these valuable songs more popular both here and in America.

Miss Lila Barinetti, referred to as an Italian in my last letter, is of Irish descent and was born in India. She was educated principally in Paris under Mrs. Viardot-Garcia, and has studied some in London and some in Italy, making her début in grand opera in Milan with such success that she remained there for the past two years.

As an example of the advancement of music in Great Britain in importance I cite the banquet given by the Lord Mayor last week "in honor of music." This is the first time that this art has been thought worthy of civic hospitality. Over 400 responded to the Lord Mayor's invitation, and every branch of the "divine art" was worthily represented by the leading English musicians of the day.

Miss Gertrude Auld from San Francisco, has returned to Paris to continue studying with Mrs. Marchesi, with whom she had been for the past year. Miss Auld has an extremely high and bird-like voice, but at present lacks the breadth necessary for regular operatic work, this undoubtedly will develop with further study, and if she can retain her high notes we predict a great future for her.

Lady Cusins has given 200 volumes of the library of her late husband, to the Guildhall School of Music, including a series of 84 volumes of Händel's works issued by the German Händel Society. The score and band and chorus parts of the "Messiah" with Sir William Cusins' marks of expression (copied in from the original score in the Buckingham Palace library) are also included and will prove valuable in the rendering of the "Messiah" in its entirety by that school on December 12, at St. James' Hall. The gift is highly appreciated by Sir Joseph Barnby and all who are associated with him.

GOUNOD AND THE ROYAL CHORAL SOCIETY.

The Albert Hall was finished in 1871, and Gounod, who was staying in London to avoid the horrors of the siege and Commune, was asked to conduct the inaugural concert, which took place in May. The program included works specially written by Sullivan and Pinsuti and Gounod's motet "Gallia," a "Lamentation" to which particular reference was made by the French Minister of Fine Arts in

his funeral oration the other day. In the autumn the commissioners of the exhibition of 1881 decided to give a sum of £5,000 to be expended upon musical performances at the Royal Albert Hall. They appointed the Hon. Seymour Egerton (afterward the Earl of Wilton) their "deputy commissioner of music," and requested Gounod to undertake the direction of a large choir and select the compositions that were to be rehearsed, which he did, leaving out the works of English composers altogether. When public announcements were made in the early part of 1872 there was great dissatisfaction expressed on all sides, because, first, an amateur instead of a professional musician had been selected to manage music at the great hall, and, secondly, a foreigner had been chosen as conductor who had completely ignored English composers. To make matters worse the National Choral Society, who had been occupying another hall, wished to transfer their local here, but Gounod went placidly on training his chorus, and on May 8, 1872, the first of a series of four concerts was given, which attracted an immense audience. On this notable occasion the Queen, the late Empress of Germany, the King of the Belgians, the Duke of Edinburgh, Prince Arthur, Prince Leopold, Princess Christian, Princess Louise, Princess Beatrice, Princess Mary of Teck and the Duke of Cambridge were present.

No orchestra was employed, only the organ being used for the accompaniments, and the program included selections from Bach, Händel, Palestrina, Mozart, Gounod's "Te Deum," and his arrangements of the "Old Hundredth" and the "Sicilian Mariners' Hymn." The concert was a grand success and Gounod has proved himself a good teacher and conductor by the work done by his choir of 1,000 voices on that occasion, and this somewhat removed the objection to his holding the post.

At the second concert, three weeks later, there was a scanty attendance, and the lovers of native art were not content with his own arrangements of the "Last Rose of Summer" and the "March of the Men of Harlech" and a chorus by Bishop. At the third concert English composers were again ignored, and at the fourth, the little given them was far from satisfactory, and the undertaking failing to secure the support of the public, and having used up the £5,000, died a natural death, Gounod retiring gracefully from the conductorship and called together a special choir of his own to meet at his residence in Tavistock Square.

Several prominent musicians now joined forces and resuscitated the fallen society, and selected Mr. Joseph Barnby from their number to conduct the performances, and the first concert was given on February 12, 1873, and Bach's "Passion according to St. Matthew" was the work performed. An orchestra was formed, and the ranks of the old chorus were reinforced from those of the Oratorio concerts, which then became extinct.

Although Gounod's conductorship of the Royal Choral Society was not satisfactory his work formed the foundation upon which the present most successful society stands, and which is the pride of every Englishman. FRANK VINCENT.

Liederkrantz Concert.

OUR German singing societies are opening the season with excellent concerts, the Arion concert of November 12 being followed last Sunday by a Liederkranz concert with a versatile and interesting program. It consisted of a new overture by Hans Sitt, "Don Juan d'Austria;" Bruch's new and difficult "Gruss an die Heilige Nacht," for alto solo (Rosa Linde), mixed chorus and orchestra; the Hans Sachs' monologue from the "Meistersinger," Emil Fischer, solo; Rheinberger's "Das Thal des Espino," for male chorus and orchestra; Mozart's "Wiengeilied" and Rubinstein's "Nixe," for female chorus and alto solo (Rosa Linde); Tchaikowsky's "Élégie" and the Pizzicato scherzo from his F minor symphony; three male choruses, "a capella" and the last scene from the "Meistersinger," with Emil Fischer and Carl Naeser as soloists.

The choruses sang with refreshing vigor, and did good execution in the difficult Wagner score. Mr. Fischer was in excellent voice, and the tenor, Mr. Naeser, who sung the "Prieslied," gave an intelligent reading and was vocally satisfactory.

Concerts of this class should not be subjected to the same rigorous criticism that is applied to professional productions, and yet we cannot refrain from saying that when Mr. Zoellner attempts to conduct Tchaikowsky and Wagner he gets into regions that are beyond his abilities.

"Xaviere."—A new new opera named "Xaviere," by Theodore Dubois, will be produced in the season 1894-5 at the Paris Opéra Comique.

Miss Minnie D. Methot.—Miss Minnie D. Methot has been re-engaged as soprano in the Remenyi Concert Company. The daughter of the violinist recently returned from Paris to accept the position, but the climate and work were so severe she was obliged to resign. Miss Methot was with the company last year, and won a wide reputation for her artistic singing. She is a pupil of Marchesi, and it is her intention to continue her studies with her at the close of the concert season.

"Philemon and Baucis."

GOUNOD'S pretty, playful, pastoral opéra comique, "Philemon and Baucis," received an excellent interpretation last Thursday night in Herrmann's Theatre, and, while the work is in no wise remarkable either for originality or treatment, it is far and away in color and dainty sentiment above the vulgar olla-podridas that masquerade to-day as operettas.

The house bill gave February 12, 1880, as the date of the first representation of this work at the Théâtre Lyrique, Paris. This is an error of six days, for it was not sung until February 18. Originally composed as a one act opera for the theatre of Baden, it was lengthened into two acts, its present shape.

The subject has been treated in opera a score of times, and while Gounod is really deficient in true humor, his natural taste and appreciation of the quality in others enabled him in "Philemon and Baucis" to catch some of the joyous accents of Mozart, and even a clumsy sort of humor, as evidenced in the very taking baritone solo of "Vulcan," with its anvil-like accompaniment. Indeed this song is so good that it is a wonder that it has not been stolen long ago by some of our enterprising operetta compilers.

The story is simple and classic. "Jupiter" and "Vulcan" find themselves out in a storm of the King of Heaven's own brewing. They seek shelter in the humble home of two old peasants, a devoted couple, and "Jupiter" is so struck by the conjugal happiness that he gives them renewed youth. But this youth only brings them misery. The aged wife turns coquette and flirts with his sempiternal majesty. "Vulcan," old cynic, in whose breast rankles "Venus" treatment, brings about a reconciliation, and the curtain drops on a pretty quartet.

The music suggests Mozart continually and much of Gounod himself. To be precise, the soprano solo in the first act is very much like "Faust." Indeed, that opera only having been sung a year before this, Gounod, it seems, could not divest himself of its coloring influences. There is a pastoral tone throughout, "Jupiter" being accorded some heroic strophes.

The first duo is familiar to concert goers, as is the coloratura soprano aria of the second act. Several trios and quartets, the baritone solo already referred to which were capably sung by William Pruette, whose voice and methods are very artistic; an external chorus which reminded one of the Turkish march from "The Ruins of Athens," and a bass solo or two with a slender overture in which the oboe is king, make up "Philemon and Baucis."

There are conversational interludes. The action is peaceful, yet there is decided atmosphere to the whole and plenty of excellent music. Gounod writes fluently, and above all admirably for the voice. The work is certainly worthy of a hearing, and it was well sung.

The performance, as a whole, was a smooth one. Careful rehearsing was evident. Miss Morgan, who last season was the "Marguerite" in a "Faust" performance given by the pupils of the National Conservatory, has a soprano légère which is well trained, flexible and very high. She had a tremolo, which wore off as she lost her nervousness, and her solo in the second act was redemanded. Without possessing much color in voice or acting, she is graceful and has talent.

Mr. Pruette, as the surly, cynical "Vulcan," outshone his male associates in certainty of pose and touch. William McLaughlin's profound bass and imposing figure stood him in good stead as "Jupiter," and Richie Ling was acceptable as "Philemon." The chorus was off pitch and a goodly sized orchestra was spiritedly conducted by Julian Edwards.

The supposed plaster cast of "Jupiter's" head, which was thrown violently to the ground by the jealous husband, was in reality Michael Angelo's slave's head, an anachronism which should not be permitted by the stage manager. The entr'acte was too long, the curtain was obstinate and the house overheated, but the audience was large and extremely appreciative. "Philemon and Baucis" deserves a run.

Gounod's Latest Works.—Now it is said that Gounod's latest compositions are an "Introibo," a "Gradual" and an "Offertory" sent three weeks before his death to the choir of Loretto, to take the place of the corresponding parts in the "Mass of Saint Cecilia."

Monument to Gounod.—The Paris journals, the "Figaro" and "Gaulois," are arranging for the erection of a monument, with the consent of his family, to the memory of Gounod. Ambrose Thomas will call a meeting to carry out the project. The Society of Dramatic Authors have voted 1,000 frs. for the purpose.

Musical Freshmen.—Two names appear in the list of freshmen at Oxford this term that are of interest to musicians. Mr. P. R. E. Mendelssohn Bartholdy, who has entered Balliol College, is the grandson of the great composer; the other, Ferdinand David, is a grandson of the famous violinist for whom Mendelssohn wrote the violin concerto. As both these young men play stringed instruments, they are quite likely to be heard in the same quartet at one of the college concerts.



LONDON, November 4, 1893.

MR. PADEREWSKI'S only recital in London this season took place at St. James' Hall last Tuesday evening, when every available place in the hall was eagerly sought after some time beforehand, and a large crowd of anxious amateurs were turned away.

Every selection was most attentively listened to, and after each the enthusiasm of the audience knew no bounds; the incomparable virtuoso was in his best form in his rendering of Bach's chromatic fantasia, two diverse sonatas, Beethoven's D minor (op. 81) and Schumann's F sharp minor (op. 11), a group of pieces from Chopin, Rubinstein's valse caprice, Liszt's rhapsodie, No. 13, and an air and variations from a forthcoming English suite of his own composition. The air turned out to be "Home, Sweet Home," and the variations in his own brilliant style. As an instance of Mr. Paderewski's energy and powers of endurance, we learn that he practiced at the piano the night before his recital until 3:30 a. m., and after playing this long and difficult program showed no fatigue whatever, but left early the next morning for Cheltenham, where he gave a recital the next afternoon in a densely packed hall without experiencing the slightest fatigue.

Melba has made her debut as "Juliette," in Gounod's "Romeo et Juliette," at the Opera House in Stockholm, with colossal success.

The Musical Artists' Society, referred to in a former letter, appearing in THE MUSICAL COURIER of September 27, announce their series of concerts for 1894 to take place at St. Martin's Hall, on Monday evenings of March 19, April 16, May 21 and June 11.

This is an international society, and the works of foreign composers will have an opportunity of a public appearance if found worthy after an examination by the committee, and any American composer, who wishes to submit his works to the London public can do so by sending the same to Mr. Alfred Gilbert, 89 Maida Vale, London, and inclose a fee of one guinea (\$5.25).

Miss Marguerite Macintyre, the young Scottish soprano, who went to Italy for further study and rest, has been engaged as prima donna at La Scala, and will make her debut there next month in "Die Walküre," which will then be produced in Milan for the first time.

Dr. Hubert Parry has just completed a "Summary of the History and Development of Mediaeval and Modern Music," which is published by Novello, Ewer & Co. as one of their well-known primers. Dr. Parry has condensed into 120 pages all of the vital facts, and tells the story of "Music" in such a way as to interest, and at the same time give a summary of all important events, and will prove of great value to all students of music. He is now engaged on a more exhaustive treatise covering the same ground, which will be valuable as a book of reference.

Mr. F. H. Cowen's opera, "Signa," is now definitely promised for production in Milan on the 12th inst., and Cowen expresses himself as highly pleased with the artists selected to interpret his work, and also with the chorus. There is a great deal of interest taken here in this venture of Mr. Cowen to introduce an English work in the land where opera was born, and the result is watched with considerable anxiety by the musicians of England.

Mr. Henschel expresses himself as delighted with his new orchestra formed in Scotland, which has about forty-five native performers and some thirty foreigners; they give Berlioz' "Faust" the coming week in Edinburgh. The "Orchestral Association Gazette" has made its appearance as a new musical monthly, and is the official organ of the Orchestral Association founded last June for mutual protection, and "to enlighten public opinion upon matters orchestral, with a view to raising the social status of the orchestral musician." If this new journal is conducted with discretion it should be of great utility to this branch of the profession, which is so rapidly increasing in Great Britain.

Sir Augustus Harris has been commanded by the Queen to give a performance of "Faust," at Windsor Castle on November 30. Mrs. Albani takes the rôle of "Marguerite," and Ben. Davies that of "Faust." At the command performance, before the Queen and royal family at Balmoral, of "Fra Diavolo," in English, by the Royal Carl Rosa Opera Company, on the 13th inst., our American nightingale, Mrs. Zelle de Lussan, takes the rôle of "Zerlina," and the other members of the cast are as follows: "Fra Diavolo," Barton McGuckin; "Lord Alcaash,"

Alec Marsh; "Lorenzo," Rhys Thomas; "Beppo," Aynsley Cook; "Giacomo," L. Pringle; "Matteo," W. Llewellyn; "Lady Alcaash," Mrs. Amadi. Mr. Claude Jacquot will conduct the performance, and T. H. Friend, managing director of the company, has had new scenery painted for the occasion, and nothing is being spared to make it a grand success. The play promised, to which Dr. Mackenzie will write incidental music for Mr. Irving, is Mr. Comyns Carr's work, founded on one of the incidents in the "Idylls of the King," and which will be brought out at the Lyceum on Mr. Irving's return from America.

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At the Crystal Palace concert last Saturday a new orchestral overture, "Youth," by Dr. Hiles, a prominent musician residing in the north of England, and one of the professors of the well-known Manchester Royal College of Music, was brought out, and at once proved to be a composition of great charm in the orchestration, showing a refined treatment of the well worked out theme. Mr. Mann's interpretation of it was all that could be desired. In Dvorák's enchanting "Notturmo," the orchestra caught the enthusiasm of the conductor, and the rendering was one of the best that I have ever listened to. Miss Janotha sustained her high reputation in Beethoven's concerto No. 4, for orchestra and piano, and contributed one of her own composition, "The Gavotte Imperiale." Miss Meisslinger, from Covent Garden, sang "Ah! mon fils" (Meyerbeer); "Ich liebe dich," (Meyer Helmund), and "Vöglein, wohin so schnell" (E. Lassen). To-day Mr. Cowen's "Water Lily" is on the program, with Mrs. Emma Juch, Miss Hilda Wilson, Ben. Davies and Norman Salmonds as soloists, and the orchestra will play Mendelssohn's overture, "A Midsummer Night's Dream," in honor of the death of the great composer, which took place on November 4, 1847.

The great event of the week was the performance of Berlioz' "Faust," on the opening night of the series of the Royal Choral Society, at Albert Hall, under the direction of Sir Joseph Barnby. As already stated in the columns of THE MUSICAL COURIER, this great conductor has brought this chorus up to almost executive perfection, and to hear the grand volume of tone from this body of 900 singers in this immense hall is certainly a musical treat to be enjoyed only on rare occasions. Mr. Ben. Davies as "Faust," and Mr. Henschel as "Mephistopheles" won deserved applause in their dramatic interpretation of these rôles. Mr. Robert Grice sang the part of "Brander," while Mrs. Hutchinson appeared as "Margaret" in place of Mrs. Moran-Olden, who was unable to appear. The enthusiasm that greeted Sir Joseph Barnby when he took his place at the conductor's desk shows that his untiring work during the past twenty-two years is fully appreciated. Gounod's "Marche Religieuse" was performed at the beginning of the second part of the program as a mark of respect to the memory of the great composer, who was the first conductor of this society, and the entire audience of over 10,000 people standing during the most sympathetic rendering of this beautiful work by the orchestra was an impressive sight. The next number of the series will be "Israel in Egypt," on November 23, with Miss Anna Williams, Miss Margaret Hoare, Miss Clara Butt and Mr. Lloyd as soloists.

Messrs. W. Nicholl, Septimus Webbe, Otto Peniger and Adolf Brouil began their third series of concerts at Prince's Hall last Thursday evening. One specialty of these concerts is to devote the first half of each program to one composer, and at this concert Brahms was chosen, when the greatest living exponent of German classical music was represented by his piano trio in C (op. 87), the sonata in E minor for violoncello and piano, several songs expressively sung by Mr. Nicholl, and the duet "So lass uns wandern," in which Miss Evangeline Florence joined. In Part II. Mr. Peniger played the adagio from Spohr's Ninth violin concerto, and a tarantella by Schubert. These with several vocal numbers made up a concert that pleased the audience present, composed mostly of regular subscribers and friends of those connected with the management of it; but the enterprise is certainly worthy of a liberal patronage.

On Tuesday there was a concert given at the Grosvenor Club, when a young Italian vocalist, Miss Barinetti, made her first appearance in London. Miss Rosamond Hudson gave a clever imitation of the cornet, and Miss Ella Russell, Mr. Norman Salmond and Mr. Hubert contributed vocal numbers.

The Musical Guild have commenced another series of concerts, and the high standard attained last season has secured for them a liberal patronage from the inhabitants of Kensington, one of London's wealthiest suburbs. The principal works chosen for the inaugural program were: Schubert's quintet in C, and Mendelssohn's quartet in E flat, both admirably performed by Messrs. Arthur Bent,

Wallace Sutcliffe, Alfred Hobday, Paul Ludwig and J. T. Field. Miss Ethel Sharpe played Schumann's sonata in F sharp minor, and Mr. Magrath contributed several songs which were highly appreciated.

A most interesting occasion was the awarding of the prizes at the Guildhall School of Music last Saturday afternoon, when the principal, Sir Joseph Barnby, performed this duty in the presence of the Lord Mayor and Lady Mayoress, and other City officials.

A program was arranged which showed the advancement of the school in all departments, but more especially in those of choral, orchestral work and solo singing, and the enthusiastic principal gave a brief sketch of the work of the school since its organization thirteen years ago with only fifty pupils, and now having upward of 4,000 on the books. The staff of professors has been strengthened by the addition to the already large number of several more of the best procurable in London, and Sir Joseph Barnby is trying to make the school the best in the world, as it is now the largest.

FRANK VINCENT.

LONDON, November 11, 1893.

The London symphony concerts made a brilliant commencement for their eighth season, at St. James' Hall, on Thursday night, when the supporters of this institution were out in full force and paid Mr. Henschel the compliment that he has well earned in establishing orchestral concerts of high class music at a time of year when there otherwise would be a dearth of this class of entertainment. Mr. Henschel has had a hard struggle in overcoming the indifference always shown by the English public when they are asked to support a new artistic enterprise, but the large list of subscribers indicates that amateurs will do their part in making the success already attained enduring.

The program opened with the "Elegie" for strings, by Peter Tschaikowsky, fittingly played in respect to the memory of the Russian composer so suddenly deceased, instead of the "Faust overture" of Wagner. The beauty that lies in the plainness of its principal melody was well brought out by Mr. Henschel's interpretation. This was followed by Bruch's violin concerto in G minor, ably played by Miss Frida Scotta, who was also favorably heard in a Romance by Svendsen. The real musical feast of the evening was divided between Brahms' Symphony, No. 1, in C minor, and Steinbach's orchestral arrangement of the music associated in "Parsifal" with Klingsor's Garden and the Flower Maidens. In these works Mr. Henschel's orchestra demonstrated their artistic capabilities, and under the assured guidance of their chief sustained the high reputation they have acquired. Mr. Plunket Greene sang an old Irish song, "Sweet Isle" and "Prince Madoc's Farewell," a new song, both by Mr. C. V. Stanford, which were heartily received. At the next concert announced for the 22d inst. Paderewski will play his new Polish fantasia, and Mr. Emanuel Moor's new concert overture will be performed.

At the Crystal Palace last Saturday Mr. Cowen's romantic legend "The Water Lily" was performed for the second time in public, and was pronounced by all present a success. The composer being in Milan, Mr. Manns wielded the baton with his usual skill, bringing out the many beautiful orchestral and choral effects with his well equipped forces. Miss Emma Juch made a decided success as "Ina," the Egyptian princess, her interpretation of the part being a strong one. Mr. Ben Davies was a knightly "Sir Galahad," and in the charming solo of the prologue made a great hit. Miss Hilda Wilson was hardly dramatic enough in her part of the enchantress, "Norma," but her work shows her to be a refined and well trained artist. Mr. Norma Salmond, although suffering from a cold, sang the part of "Merlin" well, and Mr. Robert Grice sustained the small part of the "King." Altogether the work was a grand success, and while Mr. Cowen is anxiously awaiting the outcome of his first producing "Signa" before an Italian public he will be cheered by the thought that his "Water Lily" has again received the approval of the public. Mr. Cowen writes that the artists, chorus and orchestra are all much pleased with the opera and are working with a will, and he expects good things from them. The press is also showing a kindly interest, as evidenced by an article contributed to the "Perseveranza," by Mr. Nappi, the leading critic, and among other things he said: "The sufficiently rare fact that an English composer comes to submit an opera to the judgment of an Italian public acquires greater importance from the artistic repute of Mr. Cowen, who is seriously estimated not only in England, but in the chief musical centres of Europe."

Miss Florence Monteith, who has come so rapidly to the fore in England the past year, has been engaged by Mr. Sonzogno "prima donna soprano absolute" for his season at Naples from the end of December till next April. The company will also include Mr. Tamagno and other great artists. It is a very unusual thing for a young English woman, who has been entirely educated and trained in London, to be chosen as an operatic singer in the land of song, and proves that talent exists here and that proper encouragement will bring it out. Mr. Mascagni has intimated that he wants her to sing in his new opera, "Radcliffe," and Mr. Cowen desires her to take one of the soprano rôles

of his opera "Signa," should it be produced at Naples the coming season.

The Royal Carl Rosa Opera Company will give a special performance at the Lyceum Theater, Edinburgh, on Monday, November 27, of Balfe's opera, the "Bohemian Girl," that being the fiftieth anniversary of the first performance of probably the most popular opera ever composed. Some years before the performing rights expired, the late Mr. Carl Rosa purchased the same, and this is a special reason why the Carl Rosa Company, which has been so long associated with the opera, should do honor to its jubilee. Miss Zélie de Lussan will be the "Arline" and Mr. Barton McGuckin the "Thaddeus," and it is interesting to note that both of these artists made their first appearance upon the operatic stage in these characters.

On Monday next Mr. Sarasate will give his second concert of the season at St. James' Hall and his program will include his own "Zigeunerweisen," Liszt's fantasia, "Don Juan;" Raff's duet, "La Fée d'Amour;" Emile Bernard's suite for piano and violin, and Schumann's second grand sonata for piano and violin. Mrs. Bertha Marx will preside at the piano.

The Royal College of Music announces a public performance of Schumann's "Genoveva" at the Gaiety Theatre on December 6 under the conductorship of Prof. C. Villiers Stanford.

The 28th season of the London Ballad Concerts opens at St. James' Hall on the evening of November 20. The artists for the first concert are Mrs. Saville (the Australian soprano), Miss Evangeline Florence, Mrs. Antoinette Sterling, Miss Marie Brema, Mr. Braxton Smith, Mr. Phillip Newbury, Mr. Santley, Mr. Plunket Greene and Mr. Maybrick. Mr. Benno Schonberger, solo pianist, and Mr. Eaton Fanning's choir will have their usual part in these concerts.

Lady Hallé's first appearance this season at the Popular concerts on Monday night was the occasion of great enthusiasm among her numerous admirers, and this spirit of appreciation seemed to inspire all of the artists, as the rendering of Beethoven's quartet in E minor was far above that usually heard at these concerts. Seldom has the wonderful beauty of the slow movement been so completely revealed, and the whole work commanded the closest attention. In her solo Lady Hallé gave a masterly rendering of the melodious slow movement of Dvorák's concerto in A minor. Mr. Leonard Borwick, whose reception showed what a great favorite he has become, played Chopin's sonata in B flat minor, and also took part with Mr. Beecher in Beethoven's sonata in D (op. 102). The singing of Händel's "Lascia ch'io pianza" by Miss Damian received hearty approval.

Sir Augustus Harris proposes to celebrate the fiftieth anniversary of "The Bohemian Girl" by giving a grand production of it on the stage where the opera was first "brought out." Considering the vast amount of innocent pleasure Balfe's work has given to the English people, there should and doubtless will be an enthusiastic demonstration on the presentation of the old favorite.

Mr. Paul England has been very successful in his English versions of the lyrics set to music by Brahms, which must have a tendency to make these valuable songs more popular both here and in America.

Miss Lila Barinetti, referred to as an Italian in my last letter, is of Irish descent and was born in India. She was educated principally in Paris under Mrs. Viardot-Garcia, and has studied some in London and some in Italy, making her début in grand opera in Milan with such success that she remained there for the past two years.

As an example of the advancement of music in Great Britain in importance I cite the banquet given by the Lord Mayor last week "in honor of music." This is the first time that this art has been thought worthy of civic hospitality. Over 400 responded to the Lord Mayor's invitation, and every branch of the "divine art" was worthily represented by the leading English musicians of the day.

Miss Gertrude Auld from San Francisco, has returned to Paris to continue studying with Mrs. Marchesi, with whom she had been for the past year. Miss Auld has an extremely high and bird-like voice, but at present lacks the breadth necessary for regular operatic work, this undoubtedly will develop with further study, and if she can retain her high notes we predict a great future for her.

Lady Cusins has given 200 volumes of the library of her late husband, to the Guildhall School of Music, including a series of 84 volumes of Händel's works issued by the German Händel Society. The score and band and chorus parts of the "Messiah" with Sir William Cusins' marks of expression (copied in from the original score in the Buckingham Palace library) are also included and will prove valuable in the rendering of the "Messiah" in its entirety by that school on December 12, at St. James' Hall. The gift is highly appreciated by Sir Joseph Barnby and all who are associated with him.

GOUNOD AND THE ROYAL CHORAL SOCIETY.

The Albert Hall was finished in 1871, and Gounod, who was staying in London to avoid the horrors of the siege and Commune, was asked to conduct the inaugural concert, which took place in May. The program included works specially written by Sullivan and Pinsuti and Gounod's motet "Gallia," a "Lamentation" to which particular reference was made by the French Minister of Fine Arts in

his funeral oration the other day. In the autumn the commissioners of the exhibition of 1881 decided to give a sum of £5,000 to be expended upon musical performances at the Royal Albert Hall. They appointed the Hon. Seymour Egerton (afterward the Earl of Wilton) their "deputy commissioner of music," and requested Gounod to undertake the direction of a large choir and select the compositions that were to be rehearsed, which he did, leaving out the works of English composers altogether. When public announcements were made in the early part of 1872 there was great dissatisfaction expressed on all sides, because, first, an amateur instead of a professional musician had been selected to manage music at the great hall, and, secondly, a foreigner had been chosen as conductor who had completely ignored English composers. To make matters worse the National Choral Society, who had been occupying another hall, wished to transfer their local here, but Gounod went placidly on training his chorus, and on May 8, 1872, the first of a series of four concerts was given, which attracted an immense audience. On this notable occasion the Queen, the late Empress of Germany, the King of the Belgians, the Duke of Edinburgh, Prince Arthur, Prince Leopold, Princess Christian, Princess Louise, Princess Beatrice, Princess Mary of Teck and the Duke of Cambridge were present.

No orchestra was employed, only the organ being used for the accompaniments, and the program included selections from Bach, Händel, Palestrina, Mozart, Gounod's "Te Deum," and his arrangements of the "Old Hundredth" and the "Sicilian Mariners' Hymn." The concert was a grand success and Gounod has proved himself a good teacher and conductor by the work done by his choir of 1,000 voices on that occasion, and this somewhat removed the objection to his holding the post.

At the second concert, three weeks later, there was a scanty attendance, and the lovers of native art were not content with his own arrangements of the "Last Rose of Summer" and the "March of the Men of Harlech" and a chorus by Bishop. At the third concert English composers were again ignored, and at the fourth, the little given them was far from satisfactory, and the undertaking failing to secure the support of the public, and having used up the £5,000, died a natural death, Gounod retiring gracefully from the conductorship and called together a special choir of his own to meet at his residence in Tavistock Square.

Several prominent musicians now joined forces and resuscitated the fallen society, and selected Mr. Joseph Barnby from their number to conduct the performances, and the first concert was given on February 12, 1873, and Bach's "Passion according to St. Matthew" was the work performed. An orchestra was formed, and the ranks of the old chorus were reinforced from those of the Oratorio concerts, which then became extinct.

Although Gounod's conductorship of the Royal Choral Society was not satisfactory his work formed the foundation upon which the present most successful society stands, and which is the pride of every Englishman. FRANK VINCENT.

Liederkrantz Concert.

OUR German singing societies are opening the season with excellent concerts, the Arion concert of November 12 being followed last Sunday by a Liederkrantz concert with a versatile and interesting program. It consisted of a new overture by Hans Sitt, "Don Juan d'Austria;" Bruch's new and difficult "Gruss an die Heilige Nacht," for alto solo (Rosa Linde), mixed chorus and orchestra; the Hans Sachs' monologue from the "Meistersinger," Emil Fischer, solo; Rheinberger's "Das Thal des Espino," for male chorus and orchestra; Mozart's "Wienlied" and Rubinstein's "Nixe," for female chorus and alto solo (Rosa Linde); Tchaikowsky's "Élégie" and the Pizzicato scherzo from his F minor symphony; three male choruses, "a capella" and the last scene from the "Meistersinger," with Emil Fischer and Carl Naeser as soloists.

The choruses sang with refreshing vigor, and did good execution in the difficult Wagner score. Mr. Fischer was in excellent voice, and the tenor, Mr. Naeser, who sung the "Prieslied," gave an intelligent reading and was vocally satisfactory.

Concerts of this class should not be subjected to the same rigorous criticism that is applied to professional productions, and yet we cannot refrain from saying that when Mr. Zoellner attempts to conduct Tchaikowsky and Wagner he gets into regions that are beyond his abilities.

"Xaviere."—A new new opera named "Xaviere," by Theodore Dubois, will be produced in the season 1894-5 at the Paris Opéra Comique.

Miss Minnie D. Methot.—Miss Minnie D. Methot has been re-engaged as soprano in the Reményi Concert Company. The daughter of the violinist recently returned from Paris to accept the position, but the climate and work were so severe she was obliged to resign. Miss Methot was with the company last year, and won a wide reputation for her artistic singing. She is a pupil of Marchesi, and it is her intention to continue her studies with her at the close of the concert season.

"Philemon and Baucis."

GOUNOD'S pretty, playful, pastoral opéra comique, "Philemon and Baucis," received an excellent interpretation last Thursday night in Herrmann's Theatre, and, while the work is in no wise remarkable either for originality or treatment, it is far and away in color and dainty sentiment above the vulgar oïlla-podridas that masquerade to-day as operettas.

The house bill gave February 12, 1860, as the date of the first representation of this work at the Théâtre Lyrique, Paris. This is an error of six days, for it was not sung until February 18. Originally composed as a one act opera for the theatre of Baden, it was lengthened into two acts, its present shape.

The subject has been treated in opera a score of times, and while Gounod is really deficient in true humor, his natural taste and appreciation of the quality in others enabled him in "Philemon and Baucis" to catch some of the joyous accents of Mozart, and even a clumsy sort of humor, as evidenced in the very taking baritone solo of "Vulcan," with its anvil-like accompaniment. Indeed this song is so good that it is a wonder that it has not been stolen long ago by some of our enterprising operetta compilers.

The story is simple and classic. "Jupiter" and "Vulcan" find themselves out in a storm of the King of Heaven's own brewing. They seek shelter in the humble home of two old peasants, a devoted couple, and "Jupiter" is so struck by the conjugal happiness that he gives them renewed youth. But this youth only brings them misery. The aged wife turns coquette and flirts with his sempiternal majesty. "Vulcan," old cynic, in whose breast rankles "Venus" treatment, brings about a reconciliation, and the curtain drops on a pretty quartet.

The music suggests Mozart continually and much of Gounod himself. To be precise, the soprano solo in the first act is very much like "Faust." Indeed, that opera only having been sung a year before this, Gounod, it seems, could not divest himself of its coloring influences. There is a pastoral tone throughout, "Jupiter" being accorded some heroic strophes.

The first duo is familiar to concert goers, as is the coloratura soprano aria of the second act. Several trios and quartets, the baritone solo already referred to which were capably sung by William Pruette, whose voice and methods are very artistic; an external chorus which reminded one of the Turkish march from "The Ruins of Athens," and a bass solo or two with a slender overture in which the oboe is king, make up "Philemon and Baucis."

There are conversational interludes. The action is peaceful, yet there is decided atmosphere to the whole and plenty of excellent music. Gounod writes fluently, and above all admirably for the voice. The work is certainly worthy of a hearing, and it was well sung.

The performance, as a whole, was a smooth one. Careful rehearsing was evident. Miss Morgan, who last season was the "Marguerite" in a "Faust" performance given by the pupils of the National Conservatory, has a soprano légère which is well trained, flexible and very high. She had a tremolo, which wore off as she lost her nervousness, and her solo in the second act was redemanded. Without possessing much color in voice or acting, she is graceful and has talent.

Mr. Pruette, as the surly, cynical "Vulcan," outshone his male associates in certainty of pose and touch. William McLaughlin's profound bass and imposing figure stood him in good stead as "Jupiter," and Richie Ling was acceptable as "Philemon." The chorus was off pitch and a goodly sized orchestra was spiritedly conducted by Julian Edwards.

The supposed plaster cast of "Jupiter's" head, which was thrown violently to the ground by the jealous husband, was in reality Michael Angelo's slave's head, an anachronism which should not be permitted by the stage manager. The entr'acte was too long, the curtain was obstinate and the house overheated, but the audience was large and extremely appreciative. "Philemon and Baucis" deserves a run.

Gounod's Latest Works.—Now it is said that Gounod's latest compositions are an "Introibo," a "Gradual" and an "Offertory" sent three weeks before his death to the choir of Loretto, to take the place of the corresponding parts in the "Mass of Saint Cecilia."

Monument to Gounod.—The Paris journals, the "Figaro" and "Gaulois," are arranging for the erection of a monument, with the consent of his family, to the memory of Gounod. Ambroise Thomas will call a meeting to carry out the project. The Society of Dramatic Authors have voted 1,000 frs. for the purpose.

Musical Freshmen.—Two names appear in the list of freshmen at Oxford this term that are of interest to musicians. Mr. P. R. E. Mendelssohn Bartholdy, who has entered Balliol College, is the grandson of the great composer; the other, Ferdinand David, is a grandson of the famous violinist for whom Mendelssohn wrote the violin concerto. As both these young men play stringed instruments, they are quite likely to be heard in the same quartet at one of the college concerts.



Richard Strauss.—The Munich Opera will produce the first dramatic work of Richard Strauss with Miss Terina and Mr. Vogl in the leading rôles. The opera, "Guntram," is written in the verse form of the "Nibelungen" on old German saga motives.

Van Dyck.—Next year, on February 23 and 26 and March 1, Van Dyck will sing "Lohengrin" in Vienna. From April 2 to 20 he will appear in St. Petersburg in "Werther," Berlioz' "Condemnation de Faust" and Massenet's "Madame Madeline." He is paid 5,000 frs. a night.

Sibyl Sanderson.—Miss S. Sanderson has concluded her performances of "Manon" at the Opéra Comique, and is now studying "Thais" for the Grand Opéra. Mr. Massenet has written a sort of epilogue to "Manon," entitled "Le Portrait de Manon," which will be played this winter.

Plagiat or Coincidence?—The following appears in the "Musical News":

Sir—A comic opera, the libretto of which was written by Mr. J. J. Wood, and the music composed by myself, was produced at Birkenhead on May 4, 1891, and repeated on May 5, December 16 and 17 of the same year. The title of the work is "Utopia, or the Fingers of Fate," and its central idea the localization of a new "Utopia," where all was bliss until complications arose from the importation of an English stockbroker. The work was noticed at considerable length by all the Liverpool and Birkenhead papers, also by the "Era," "Empire," "Manchester Examiner," "Manchester Guardian," "Birmingham Gazette," "Paris Le Ménestrel," &c.; and your own issues of May 8 and 15, 1891, contained notices of the opera. The libretto was duly read and licensed by the Lord Chamberlain, and after the performance of the work in a specially licensed building, and the publication of the libretto, the opera was registered both as a dramatic and musical composition and as a book. The libretto was subsequently on two different occasions submitted to Mr. D'Oyly Carte, once by a theatrical manager acting on my behalf, and again by a London friend of the librettist, Mr. Wood. The title and details of the latest Savoy production are known to all your readers, and I write without comment this simple statement of facts in order that the position may be clear to our musical friends.

WILLIAM H. HUNT,

D. Mus. (Lond.)

Schulz Beathen.—The composer Schulz Beathen has removed his residence from Dresden to Vienna.

Tinel's "Franciscus."—The great work "Franciscus," by Edgar Tinel, was to be performed at Leipzig for the first time on November 6, on which day it will also have its third performance at Berlin.

Wagner in France.—"Les Conférenciers Wagneriens François" is the title of an article in the "Guide Musical," of Brussels, devoted to the labors of Wagnerians to propagate in France a knowledge of the artistic principles and music of Wagner.

Munich.—The Munich Court Theatre prepares another scenic production of Liszt's "Legende of St. Elizabeth."

What Is This?—Dr. Victor, of Marburg, has by means of a very simple instrument, the Marey drum, made visible to the eye not only the curves of atmospheric pressure, but the sound waves, especially of the vowels, so that the spoken melody can be read off from the curves.

Obituary.—Heinrich Landien, of Königsberg, aged sixty-three.—Edouard Königsberg, of Brussels, October 1, aged sixty-six.—Julius Kaiser, of Dresden, October 23, aged sixty-four.—Wilhelm Lege, Berlin, October 22, aged fifty-three.

Brussels.—According to "Le Guide Musical" the directors of La Monnaie have arranged with the heirs of Richard Wagner for the production of "Tristan and Isolde," with the following cast: Cossera, "Tristan;" Miss Taney, "Isolde;" Mrs. Armand, "Brangäne;" Seguin, "Kurwenal;" and Lequieu, "King Marke."

Calve and Abbey.—It is said that Mrs. Calvé has paid Mr. Carvalho, the manager of the Paris Opéra Comique, \$5,000 to cancel her engagement there, so that she could accept Mr. Abbey's offer for a tour in the United States.

Division of Labor.—"Erimando" is the name of a kind of operetta recently given at Carpi. The cast only included two artists—an actor, who spoke the lines set

down for him, and a chef d'orchestre, who supplied the music.

Benoit's Latest.—Peter Benoit, the celebrated Belgium composer, has written a kind of lyric opera entitled "Melief," which was recently performed at Iseghem, a small town of some 10,000 inhabitants. The score is of a popular and melodious kind, more or less suited to the capabilities of amateurs. The libretto by Jules Demeester is said to be weak and deals in a conventional way with a rustic subject. The performance was undertaken by the Grétry Society of Iseghem, and is the first of similar performances they mean to give in their small town.

Jubilees.—As every year nowadays is a year of jubilee we feel compelled to report that Friedrich Grützmacher celebrates his fiftieth year artistic jubilee on November 17, and that Dr. Oscar Paul celebrated his twenty-five years' jubilee on November 1. What is a jubilee, anyhow?

Darmstadt.—Next year the twelfth Middle Rhein Music Festival will take place, when Haydn's "Creation," the "Romeo et Juliette" symphony, with soli and chorus by Berlioz, and the "Triumphlied" of Brahms will be performed.

Halberstadt.—A performance of Bruch's "Odysseus" took place in Halberstadt by the united Halberstadt Gesangverein and that of Ascherleben, forming a body of 200 singers. Mr. Lehnert conducted.

Heidelberg.—The Bach Union of Heidelberg, will in the winter 1893-4 give a series of six concerts. It will be reinforced by members of the Karlsruhe orchestra and the Academic Gesangverein, under the direction of Prof. Dr. Wolfram. Richard Strauss will conduct his "Tod und Verklärung," and the soloists are: Miss Alice Barbi, Miss Pauline Meilhac, Mrs. Mottl-Standharter, Mrs. Prof. Marie Schmidt-Köhne, Miss Betty Schwabe, violin virtuosa; Mr. Eugen d'Albert, Mr. Gerhäuser, tenor; Mr. A. Hromada, bass; Mr. G. Keller, bass; Prof. Felix Schmidt, baritone, &c.

Leipzig.—According to the "Allgemeine Musik-Zeitung," the Lisztverein opened its season in triumph. Weingartner conducted the augmented orchestra of the 134th Regiment and did wonders. They performed Liszt's "Hunnen Schlacht," the three orchestral movements of the "Romeo" symphony of Berlioz, and the "Tannhäuser" overture.

The New Tenor.—Otto Holback is the name of the new tenor who has appeared at Mainz. He is engaged for Berlin 1895. His voice is of great beauty and phenomenal height. He has sung "Florestan," "Manrico," "Lohengrin" and "Stradella."

Alma Fohström.—Our old friend Alma Fohström is, after a series of tours in the Russian provinces, singing at Moscow.

Dory Borkler.—The mezzo-soprano singer Miss Dory Borkler, a pupil of Marchesi, gave a concert lately in Berlin. She has a fresh, extensive voice, excellent pronunciation and good expression.

Siegfried Wagner.—The son of R. Wagner, Siegfried Wagner, is training, so says the "Signale," for a "Reisecapellemeister." Does this mean "a wandering minstrel"?

Worms.—At this city of Luther the opera "The Golden Cross," by Brüll, was lately performed by amateurs with one exception, the tenor, who came from the opera house at Mainz.

Royal Opera, Berlin.—The Royal Opera House is rehearsing Mozart's early work "La finta Giardiniera," and arranging for a Mozart cyclus. It is contemplating a revival of Rubinstein's "Dämon" or "Nero," and a production of Kaskel's "Hochzeitmorgen."

Beethoven Manuscripts.—Dr. G. Von Jurié has lately acquired some more manuscripts of Beethoven of great interest. Among them is a sketch of the melodrama in the second act of "Fidelio," and thoughts on fugue composition, written on large paper with a pencil. Also a letter to Schreyvogel (West), remarkable for its kindly tone.

Munich Prize Contest.—This competition is open to all German and Austrian composers. The judges are Count Hochberg, Berlin; Freiherr Perfall, Munich; Hofrath Schuch, Dresden; Hans Richter, Vienna; Hermann Zumppe, Stuttgart; Julius Hofmann, Cologne; Hermann Levi, Munich. Compositions to be sent in before November 1, 1894. Choice of subject is left free, except of works already printed or performed. The prize is 6,000 marks. The decision of the judges will be announced March 12, 1895.

London Concerts.—The Musical Guild, the Royal Choral Society, Messrs. Hann and the Westminster Orchestral Society and the London Symphony Concerts have commenced their season's concerts. The pre-Christmas season, however, does not appear likely to be so busy as in former years. The vast army of continental pianists and others have apparently had enough of it, and consequently the standard and serial concerts bid fair to be better patronized than when they have to compete with a plethora of other entertainments. At present no date has been

fixed for the opening of the new Queen's Hall, and as the management have been unable to secure the active support of the two great concert agents, Mr. N. Vert and Mr. Daniel Mayer, while Messrs. Chappell, of course, stick to their own St. James' Hall, the number of important performances at that building is at the outset not likely to be large. Several concerts have, however, it is said, been fixed for after the New Year, among others an orchestral performance conducted by Mr. George Riseley, of Bristol, and a jubilee concert by the Bristol Orpheus Glee Society.

Paderewski.—At the only London recital this year by Mr. Paderewski, reserved seats had been sold out nearly a fortnight in advance. He chose a mixed program, including Beethoven's sonata in D minor, op. 31, and Schumann's sonata in F sharp minor, op. 11. Of Schumann a very masterly and in many respects original reading was vouchsafed. This portion of the scheme likewise comprised Bach's chromatic fantasia. The second part of the concert, devoted to small and miscellaneous works, was of superior interest. It opened with a group of five Chopin pieces, including the Ballade in F and the polonaise in F sharp minor. Then came the enormously difficult "Valse Caprice" of Rubinstein—for which, despite several recalls, the pianist absolutely declined an encore—a curious set of variations on "Home, Sweet Home," from a new "English Suite" by himself, and one of Liszt's Hungarian rhapsodies. Before the audience would disperse a couple of extra pieces had likewise to be given.

Mascagni.—Mascagni has, it is said, spent the autumn in the composition of a new opera, which has been played over to the critic of the "Fanfulla," Rome, who was bound down not to disclose any details of its subject. It is, however, understood to be the three act work "Roma," or "Il Romano," which has been promised for Sir Augustus Harris' season next summer. The music is said to be quite in the style of the "Cavalleria," and both book and music are short, crisp and dramatic. "Ratcliff" will be revived extensively. A third work, a one act operetta, "La Cigaretta," is based on a feuilleton lately issued in "Le Figaro Illustré."

Naples.—The impresario of the San Carlo, Mr. Musella, to whom the city had leased the theatre, appeared there with a detachment of carabinieri and officials to take forcible possession, as he said his contract empowered him to do. A regular fight took place, till the police director, who declared himself incompetent in this matter, ordered the theatre to be closed till further orders.

Hamburg.—The first German performance of Puccini's "Manon Lescaut" took place at the City Theatre November 3. The work has had great success in Italy.

"Princess Ninetta."—This operetta by R. Strauss was the first operetta novelty of the season at the Schultze Theatre, Hamburg. It made a brilliant failure and was withdrawn after two nights' agony.

Brussels International Competition.—The first prize for the orchestral overture went to Mr. Vincenzo Ferroni (Prix avec la plus grande distinction). No first prize was awarded for the orchestral suite; the second went to Mr. Percy Pitt. In the third division, composition libre, the first prize was divided between Mr. B. Mugellini and Mr. Biernacki; Mr. Ferroni obtains a second prize. In the divisions of military music no first prizes are given for the overture, the march or the "free composition." For fanfare music (with saxophone) no prize was awarded in any of the sections. In the religious music division the first prize was given for a mass with orchestra to Mr. Carlo Sessa; there were no competitors for the "Te Deum"; for a "free composition" no first prize was given, but a third prize was awarded to Mr. Dicks. In piano music no first prize was given for the sonata, or air with variations, but for a "free composition" Mr. Biernacki received une médaille en vermeil et félicitations. In vocal music no prize was given for the male voice chorus to be set, but for the "free composition" the second prize was awarded to Mr. Ferroni, and among other prize winners was Miss E. A. Chamberlayne. For tous les genres de musique a medal was awarded to Mr. Percy Pitt, and he also received les plus chaleureuses et cordiales félicitations of the authorities. The MSS. are now returned to their authors, and the medals and diplomas were sent out on November 15.

Leoncavallo's Trilogy.—The full title of Leoncavallo's trilogy is "Crepusculum: poema epica in forma di trilogia storica: J. Medici, Gerolamo Savonarola, Cesare Borgia. Parte prima. J. Medici, azione storica in quattro atti, parole e musica di R. Leoncavallo."

Tasca.—Pierartorio Tasca, composer of "A Santa Lucia," has completed a larger work entitled "Pergoleso," a lyric drama in three acts. It is said to exhibit great progress.

Curti's Opera.—The one act music drama "Erlöst," by F. Curti, produced for the first time at Mannheim early this month, is as sensational as any of the young Italian school. "Marca" escapes from a lunatic asylum, and turns up at the ceremony of her husband's ("Paolo") second marriage. She commits suicide on the steps of his palace. The music is said to be highly dramatic.



BOSTON, November 19, 1898.

"L'ENFANT PRODIGE," I understand, is playing to good houses at the Museum, and there is nothing but praise for the surpassing skill of Courtes and Piarmonin. To me, the make up of the "Baron" is one of the most delightful things in the pantomime; Forain has sketched him time and time again, and you may see those queer trousers and that queer arrangement of hair in almost any number of "La Vie Parisienne" or "Journal Amusant."

Now, you may be surprised at learning that certain men here, men of parochial authority, protest, mildly to be sure, against the "Frenchness" of the second act. Even such a man as Mr. Clapp, of the "Advertiser," is inclined to regard the second act as naughty, not too naughty, but just, &c. Probably the discussions, and the digressions, and the orations, and the paragraphs, and the critiques and the editorial articles concerning your old friend Mrs. Tanqueray have sharpened the Bostonian sense of morality. But, to use the chaste language of Jo. Howard, what tommy-rot all this is! As though the first question in art should be, "Is the subject immoral?"

In art, when the subject is chosen, the question is not "Is the subject moral, immoral or unmoral?" The question is this: "Is the subject treated honestly and artistically?"

Apropos of morality or immorality in art, let me drop for a moment, like Mr. Wegg, into poetry. It was Arthur Symonds who, after picturing art after the common understanding as "brooding aloft, a lonely queen," who would know "nor aught of earth nor aught of man," thus describes modern art:

But go where cities pour
Their turbid human stream through street and mart,
A dark stream flowing onward evermore,
Down to an unknown ocean—there is Art.

She looks on princes in their palaces,
She peers upon the prisoner in his cell;
She sees the saint who prays to God, she sees
The way of those that go down quick to hell.

With equal feet she treads an equal path,
Nor reck the goings of the sons of men;
She hath for sin no scorn, for wrong no wrath,
No praise for virtue, and no tears for pain.

The second of the Kneisel Quartet concerts was given Monday, the 13th. The program was as follows:

Quartet in E minor.....Smetana
(First time at these concerts.)
Piano trio in E flat major, op. 100.....Schubert
Quartet in G major, op. 18.....Beethoven

The Smetana Quartet was applauded loudly and with justice, for it is a strong work, whether you sympathize with the temperament of the composer, as here displayed, or not. It is full of melancholy, but the doleful dumps are not of conventional gloom. The nationality of the composer does not serve him as a staff to support tottering footsteps. There is no apparent attempt to show the hearer how "jolly" Bohemian the music is. To be sure the second movement is labeled "à la Polka," but the polka is in suggestion rather than in evidence. This same movement was accused here in one quarter of triviality. Its "triviality" was to me a delight, and to me this movement was by far the most characteristic of the four.

When did the idea gain ground that the performance of a string quartet must necessarily be a solemn, sepulchral function? Are there no movements in the quartets of Mozart and Haydn that are so piquant, so foot-iciting that they run the risk of the accusation of triviality? But what charming harmonies there are in this abused scherzo by Smetana. The first movement is well knit, admirably developed from fresh themes. The slow movement is less satisfactory; there is more groping after effect; there is a desire to be Beethovenian. The finale is influenced by the folk song, and the concluding passages are beautiful.

The melancholy of Smetana, even in his mirth, would be a good subject for an ambitious writer. The date of the composition of this quartet is unknown to me. I believe it was first played in Vienna in 1880; but I can find no record of its first performance. In 1874 Smetana was stone deaf, and did he not die in a madhouse at Prague, ten years after? It would be interesting to know how deeply this quartet was affected by personal discomfort or foreboding (?), or whether the melancholy is Bohemian. At any rate

Smetana here set his "careful breast, like Philomel against the thorn."

Mrs. Emil Paur was the pianist. In the trio she showed certain characteristics of a good ensemble player. Her touch was crisp; her sense of rhythm was seldom at fault; she appreciated the relative importance of the parts. In a word she played accurately and with taste. But she did not on this occasion show a spark of temperament. Her bearing was modest, and although the applause reached a frenetic point she did not seem to lose her practical head.

Mrs. Paur will play piano pieces Wednesday night at the concert of the Apollo Club, and she will appear next Saturday at the Symphony concert. You will undoubtedly be favored with her apparition in New York.

It is needless to say that the performance of the Quartet was worthy of the warmest praise, although the andante con moto in the trio was taken at too slow a pace.

Miss Marguerite Hall gave a song recital in Steinert Hall Tuesday afternoon, November 14. Mrs. S. B. Field was the accompanist. The program was as follows:

"Se tu M'amì".....Pergolesi
"Sebben Crudele".....Caldara
"Danza Fanciulla".....Durante
"Dein Angesicht".....Schumann
"Marienwürmchen".....Schumann
"Waldeggespräch".....Schumann
"Mon coeur s'ouvre à ta voix".....Saint Saëns
"Prière" ("Jocelyn").....Godard
"A Love Lullaby".....A. Goring Thomas
"When Fairy Land was Young".....Arthur Somervell
"O Swallow, Swallow".....Mary Carmichael
"To Sappho".....Mary Carmichael
"O, Mistress Mine".....Mary Carmichael
"A Widow Bird".....C. A. Lidgley
"One Word is too often Profaned".....C. A. Lidgley

This was a pleasant concert in program and in performance. Miss Hall sang the Italian and the English numbers delightfully. She was less successful in the songs by Schumann and the Frenchmen. She is not a dramatic singer, and I doubt if she is capable of sustained passion; but give her a song of graceful sentiment and she pleases musician and amateur.

The songs by the Englishmen were unknown to the greater number of hearers. The numbers by Somervell are not of such musical worth as are "Once at the Angelus" and "The Shepherd's Cradle Song" by him; but they are pretty. I remember Somervell as he was ten or eleven years ago in Berlin, when I saw much of him. He was then slight, fair haired, sweet, delicate, full of appreciation of everything that is good in music. Before I knew him I was attracted toward him by his exclaiming in the gallery of the Sing Akademie during a performance of Rubinstein's "Paradise Lost," "What a rotten subject for a fugue!" Somervell was right.

The boy—for he always seemed a boy, though he had finished his studies at Cambridge University—had then a singular idea: that he suffered in health so that some other being might be relieved from pain.

Those were good days, and those were famous nights when we sat together in the Weißen-Stephan. There was Somervell, although he could drink but little beer; Wing, an excellent baritone singer, now in London; Paul Tidden, of Brooklyn; Theodore Peet, of New York; Raif, of dumb thumb fame, and a right jovial companion; Robert Keller, philosopher and arranger of Brahms' and Dvorák's orchestral pieces for the piano (poor Keller walks no more on earth); Englishmen whom I have forgotten and Willis Nowell. Bohemia is truly a pleasant country. I loved it then; and I have not yet crossed its border lines.

Martin Roeder was then in Berlin. He was back from Italy; he gave his oratorio "Mary Magdalene" in the old Skating Rink; he was plotting his descent on Dublin.

But let us go back to Miss Hall's concert.

Mary Carmichael's songs, as sung by Miss Hall, charmed the audience, and Lidgley's settings of poems by Shelley are worthy of the lines; do you know of any higher praise? Miss Hall will give another recital Thursday evening.

A concert was given in Music Hall Tuesday evening the 14th. It was the third Suffolk Musicales. The performers were members of the Campanini-Morgan Company. Miss Geraldine Morgan, the violinist, showed considerable skill and a musical temperament: Mr. Paul Morgan played an assortment of 'cello pieces; Master Lewis, a young choir boy, sang "Just a Song," "Dreams" and "M'Appari," and Campanini sang the songs that were expected from him.

The program of the fifth Symphony concert, given last evening, was as follows:

Overture, "Iphigenia in Aulis".....Gluck
Concerto for violin and 'cello, A minor, op. 102.....Brahms
Symphony, C major, "Jupiter".....Mozart

The worshippers of Brahms were present, and incense was burned freely, and there were leaps of delight and perspiring pleasure and boisterous rejoicing. But this double concerto is not worthy of the composer of the Second and Third symphony.

There is an absence of spontaneity. The themes are not fresh, they are not suggestive, they are neither beautiful nor dramatic. The development is of course admirable from the purely technical standpoint, but it is often so ab-

surdly intricate that Brahms appears as a mere propounder and solver of puzzles. There are passages in the first and in the third movement that are positively and unnecessarily disagreeable, almost hideous; and, on the other hand, in the second movement there are passages of genuine beauty.

Neither the violin nor the 'cello has a fair chance. The music is at times almost awkwardly written for the solo instruments, and the difficulties for the performers are not worth the trouble of conquering! Then the orchestra keeps up such a constant chattering. But you have heard this concerto in '89 at a Thomas Symphony concert; so let us talk no more about it.

Speaking of Brahms, I wonder if Mr. Finck has read the chapter entitled "Brahms" in "Istar," by Josephin Sar Péladan. He would enjoy it thoroughly. I am tempted to give an extract, but refrain. You may gain an idea of it when the Sar describes Brahms' music as "Abandon qui garde son corset, félicité qui ne se risque qu'à demi au frôlement de péché; * * les réticences d'un abandon que la réflexion vient couper; d'hésitation en élans, le lyrisme du désir timoré."

The orchestra played well, and the solo performers showed courage and skill. There was nothing in the readings of Mr. Paur to excite wild approbation or virtuous indignation. He was earnest, methodical, thoroughly conscientious.

The program for the concert next Saturday will include Schumann's Symphony No. 1; Wanderer fantasy, Schubert-Liszt; three movements from "Romeo and Juliet," Berlioz; Liszt's "Fest-Klänge."

Tinel's "Franciscus" will be given by the Cecilia next Friday night. Miss Crocker, Messrs. Ricketson, E. Hubbard and Bushnell will be the solo singers.

Miss Faye Hoyt, a young pianist, assisted by Miss Harriet S. Whittier, soprano, gave a concert in Steinert Hall Wednesday evening, the 15th.

I am told that Mr. Heinrich Gebhard, a piano pupil of Clayton Johns, made a very creditable showing in Steinert Hall yesterday afternoon.

Mrs. Emma Eames-Story will give a song recital in Chickering Hall Thursday evening. The program will include songs by Gounod, Pergolesi, Delibes, Saint-Saëns, A. G. Thomas, Tchaikowsky, Liszt and Schubert.

The next Suffolk musicale will be given Tuesday evening, November 23. The Blumenberg-Oestberg company, assisted by the Lutteman Sextet, will furnish the entertainment.

Miss Lilian Carlsmith will give a song recital in Chickering Hall December 11.

Miss Villa W. White will sing German folk songs in this country this winter. It will be remembered that she assisted Mrs. Joachim in her concert tour in the United States.

Original compositions by Benjamin Cutter will be played next Thursday evening in Sleeper Hall by Messrs. Goetschius, Mahr and Schuls. Miss Jessie R. Axtell will assist.

D'Albert's string quartet will be played at the Kneisel concert December 5.

Emilio Pizzi's one act opera, "Gabrielle," will be sung by the Patti company, "for the first time on any stage," Saturday afternoon, in Music Hall. PHILIP HALE.

A Novel Entertainment.—A very novel entertainment was given on Thursday of last week in Chicago at the residence of Dr. and Mrs. F. Ziegfeld. The idea was simply to combine a high class musical recreation with a reception. It is seldom in the city of Chicago that such an almost flawless concert takes place at the Central Music Hall as the one referred to above. The Listemann String Quartet played the first movement of the C minor quartet of Beethoven and the posthumous quartet of Schubert, also, with the assistance of Mr. Hans von Schiller, the last movement of the Schumann quintet. Mr. John R. Ortengren sang an aria from "Don Juan." Mr. Bernard Listemann played two movements from the concerto in D by Paganini. Miss Mathilde Stump and Mr. Bruno Steindel gave two piano and 'cello duets by Mendelssohn. Mr. Hans von Schiller played "Der Lindenbaum" by Schubert-Liszt and a paraphrase on "Fledermaus Waltz" by Schutt.

The Imperial Male Quartet, one of the best in the United States, sang several selections from their very large repertory.

The rooms were beautifully decorated with flowers. A large number of distinguished guests were present, including all of the most prominent members of the faculty of the Chicago Musical College. Everything in the way of entertainment for the inner man was furnished and well served by a noted caterer.

As a host and in matters of this kind Dr. Ziegfeld's knowledge of how and what to do is certainly unsurpassed.

Adolf Brodsky Secured.—The New York College of Music has secured Mr. Adolf Brodsky, the celebrated concert master of the Symphony Orchestra, as violin instructor. This is a most important step of advancement on the part of Mr. Lambert's institution.



Mr. Theodor Salmon's Success.—Mr. Theodor Salmon, the pianist, gave a recital in the Auditorium at Colorado Springs, Col., on Tuesday evening, November 14, and was most enthusiastically received by a large and appreciative audience. From the press accounts we notice Mr. Salmon scored a triumph rarely attained by any other pianists who have ever appeared at this delightful resort.

Following is the interesting program:

Sonata, op. 31, No. 3.....	Beethoven
Allegro, scherzo, menuet, presto.	
"At Evening".....	Schumann
"Dance of the Elves".....	Kroeger
Fantasia on Russian Airs.....	Wieniawski
Mr. Paul Stoeving.	
Aria, "Song of the Page".....	Meyerbeer
Mrs. Edward F. Welles.	
"Elevation".....	Floersheim
"The Phantom Chase".....	Kullak-Salmon
Mr. Theodor Salmon.	
Élégie.....	Ernst
"Gipsy Dance".....	Naches
Mr. Paul Stoeving.	
Nocturne.....	
Mazurka.....	Chopin
Impromptu.....	
Valse.....	
Mr. Theodor Salmon.	
Ave Maria.....	Bach-Gounod
"I Love Thee".....	Eckhardt
Mrs. Edward F. Welles.	
(Violin obligato by Mr. Paul Stoeving.)	
Romansa.....	Salmon
Hungarian Rhapsodie, No. 6.....	Liszt
(Cadenza arranged by Mr. Salmon.)	
Mr. Theodor Salmon.	

Spiering Quartet.—The Spiering Quartet of Chicago, which consists of Mr. Theodore Spiering, Mr. Adolph Weidig, Mr. Franz Esser and Mr. Herman Diestel, purpose during the season of 1893-4, giving four chamber concerts at Kimball Hall. The quartet will have the assistance of Mrs. Katherine Fisk, vocal, and the pianists, Mr. Emil Liebling, Mr. Hans von Schiller and Mr. Walter Spry. At the first recital, which occurs on the 28th inst, the following works will be performed: Beethoven's quartet in F minor, op. 95; Dvorák's sonata for violin and piano in F major; Haydn quartet in G major, op. 76, No. 1. On this occasion Mr. Walter Spry will be the pianist.

Hans von Schiller.—Mr. Hans von Schiller gave the following program at a piano recital in Chicago on Saturday last:

Praeludium and toccata.....	V. Lachner
Intermezzo, No. 1, op. 117.....	
Scherzo from op. 8.....	L. Brahms
Variations Sérénades.....	Mendelssohn
Sonata, op. 57.....	Beethoven
Nocturne, op. 48, No. 1.....	Chopin
Etude Mélodique.....	G. Sgambati
"The Waves," op. 34.....	Moszkowski
"Der Lindenbaum".....	Schubert-Liszt
Paraphrase on the "Fledermaus Waltz".....	Ed. Schutt

A Successful Concert.—A very successful concert was given at the Congregational Church, Chicago, last Tuesday week, when the following artistic program was admirably presented. Louis Falk was musical director:

Organ—	
Chant Nuptiale.....	Salomé
Minuet.....	Louis Falk.
Vocal, "Toreador Holo".....	Trotter
John R. Oriengren.	
Violin—	
Adagio, from concerto in D.....	Paganini
Finale.....	Bernhard Listemann.
Piano—	
Barcarolle, F minor.....	Rubinstein
Valse, "Faust".....	Gounod-Liszt
Miss Clara Krause.	
Cello, Lestocq Fantasia.....	Servais
Bruno Steindel.	
Vocal—	
"Heaven Hath Shed a Tear".....	Kucken
(Cello Obligato—Bruno Steindel.)	
Mrs. Francesca Guthrie-Moyer.	
Violin, Hungarian Fantasia.....	Ernst
Bernhard Listemann.	
Piano and cello—	
Variations concertantes, op. 17.....	Mendelssohn
Lied ohne Worte, op. 100.....	
Miss Mathilde Stumpp and Mr. Bruno Steindel.	

Louisville Quintet Club.—The Louisville Quintet Club, composed of William Frese, pianist; Henry Burck, first violin; John Suhrmann, second violin; Max Zoeller, viola; Karl Schmidt, violoncello; gave their first concert on November 13, the program of which is given below. The

Quintet is now in its third season and their concerts form a pleasant feature of Louisville musical life.

Quartet, piano and strings, op. 3..... Mendelssohn
String trio, Serenade, op. 8..... Beethoven
Quintet in E minor, piano and strings..... Sinding

Walter Petzet.—Walter Petzet's new quartet club composed of himself, Hans Jung and the Muisch brothers, played with great success at the musical of the Harlem Philharmonic Society last Thursday morning. Mr. Petzet has been engaged as piano soloist for the next musical. Last Sunday he gave a musical at his residence, 109 East Sixty-ninth street, in commemoration of the death of Schubert. This was the program taken from his works:

Pantasia for four hands, op. 103.....	Messrs. Scharwenka and Petzet.
Three Songs of "Mignon".....	Mrs. Theo. F. Toedt.
"Die Post."	
"Lieberfötschaft."	
"Ungeheul."	
Mr. Ed. H. Roelker.	
A l'Hongroise.....	Arranged by Xaver Scharwenka
March.....	Mr. Xaver Scharwenka.
"An Anselmos Grabe."	
"An die Musik."	
"Die böse Farbe."	Miss Emilia von Navara.
Rondo brillant, op. 70, for violin and piano.....	Messrs. Marquardt and Petzet.

Helen von Doenhoff.—Mrs. Helen von Doenhoff, who is now with the Tavery Opera Company, is making a most pronounced success wherever she sings. The following are taken from Montreal papers:

We now come to "Azucena," portrayed by Mrs. Helen von Doenhoff, whose singing was a rare musical treat. She is blessed with an alto voice of wonderfully even quality from the highest to the lowest tones. Their technic is simply faultless, and her vocalization in every part of the voice is true and clear. She is also gifted with great dramatic talent, which in the rôle she filled is seen to the best advantage. Her pronunciation is a masterful delivery in elocution, and never suffered in passionate or subdued moments.

As "Carmen" Helen von Doenhoff won well merited applause. She looked the part of the fiery, sickle gipsy to the very life, and her splendid contralto never sounded better than in the glorious arias of "Carmen."

Wilfred Woollet.—Wilfred Woollet, late of the Chicago Musical College, left last Thursday for an extended vacation in Europe.

W. C. Carl.—Mr. Wm. C. Carl has been engaged as organist of the Apollo Club (Mr. Wm. R. Chapman, conductor) for the season, and appeared at the society's first concert last evening.

Regarding Mr. Carl's appearance at the Drexel Institute, Philadelphia, on the 16th, the (Philadelphia) "Ledger" says: "In Mr. Carl's program every number was exquisitely rendered, and he was repeatedly encored."

More about Tchaikowsky.—No foreign musician who ever visited America left behind him such agreeable memories of his personalities as Tchaikowsky. The modesty of his bearing was not more marked in the social circle than among the musicians. He won the hearts of the orchestra players by his unaffected and gentle disposition, and there is no telling how much this circumstance contributed to their remarkably impassioned performance of his suite, played at one of the dedicatory concerts of the Music Hall, under his direction. Before coming to New York he had directed concerts of Russian music in Paris and London. It was reported at the time that he was encouraged to make artistic tours by the Russian Government for the purpose of opening the eyes of the world to the achievements of the Russian school of composers, scarcely fifty years old; but this seems to be open to question. Certain it is that he did not need financial help of such kind. He enjoyed a handsome income from his publications, and during the last few years was the recipient of an annual pension of 3,000 rubles (say \$1,500) from the privy purse of the Czar, as a mark of the latter's appreciation of what he had done to bring Russian music into repute. Tchaikowsky had no family dependent upon him (his married life was summed up in one week many years ago while he was professor at the Moscow Conservatory), and he lived extravagantly. He was fond of entertaining his friends and colleagues, and estimated such pleasure and the possession of comforts of all kinds higher than riches. It is said that while in New York he hired a carriage even when he went out for a walk, and had the coachman drive after him, so that he might enter the vehicle in case he should get tired or change his mind concerning his destination.—"Tribune."

At Sherwood's Concert.—At one of the piano recitals, a series of which is now being given by Mr. Wm. H. Sherwood in the Auditorium Recital Hall, Chicago, last Tuesday week, besides the Wagner-Bendel prize song from "Die Meistersinger," Liszt polonaise in E and two original compositions by Mr. Sherwood, interest centred in the performance of Beethoven's "Kreutzer Sonata," which was said to be by the critics a truly magnificent performance. Mr. S. E. Jacobsohn played the violin part with the utmost skill.

They Have Arrived.—Slivinski, the Polish pianist; Henri Marteau, the violin virtuoso, and the following members of the Metropolitan Opera Company: The De Reszkés, Emma Calvé, Olympia Guercia, Consuelo Domenech, Sigrid Arnoldson, Santori, première danseuse; Jean Lasalle, Mario Acona, Jean Martapoura, Francesco Vignas, Fer-

nando de Lucia, Pol Plancon and the conductors Luigi Mancinelli and E. Beignani. More than 100 members of the chorus also arrived, some of them on the Champagne yesterday and others on the New York on Saturday. Melba has sailed and will arrive by Sunday. Montariol has resigned his engagement owing to illness, and his place will be filled by Messrs. Maugiere and Guetary, both of whom will arrive next week.

Alice Mandelick.—Miss Alice Mandelick has been engaged for the next concert of the Orpheus Society of Buffalo, December 11.

A Web-Footed Critic.—This is the way the musical critic of the Webb City (Mo.) "Times" describes a pianist: "The soft, sweet tones blended with wild, rollicking bursts in ecstatic measures, dying away again until the room seemed filled with the requiem notes of a dying silver senator. Then the bright, racy measures would chase each other through the profundo, down the crescendo, skip over the staccato and off again into the fields of bright melody and classic diction."

North Adams Music.—Mr. Geo. A. Mietzke, of North Adams, Mass., is conducting a series of concerts at that place, the first two of which have already been given. On October 24 the first concert was given, the feature of which was Mr. Mietzke's setting of the 130th Psalm for soloists and chorus, Mrs. L. T. Hubbard, soprano; Miles Bracewell, bass, and W. E. Draper, baritone, being the soloists. At the second concert, November 14, Barnby's "Rebekah" was sung by Miss Heimburghe, Messrs. Impett, Blyth and Bracewell, and the choir of the Congregational Church.

Rubin Goldmark.—Rubin Goldmark, the talented young composer, has had to go to the Adirondacks in search of health. He will probably be gone several months.

Damrosch "Pops."—The first Damrosch Saturday matinee will be given at Music Hall next Saturday afternoon. Materna will sing in the third act of "Die Walkure," with Emil Fischer as "Wotan," and the Symphony Orchestra. This act includes the ride of the "Walkyries," "Brunnhilde's" flight from the anger of "Wotan," her punishment, ending with the great fire scene and the slumber music. The same program will be performed at the third Damrosch Sunday concert on the following evening, and popular prices will prevail for both occasions. Mr. Anton Hegner, the 'cello virtuoso from the Court Orchestra, Copenhagen, will make his first appearance as soloist.

A Catholic Concert.—This evening, which is the feast of St. Cecilia, a concert will be given in Music Hall under the auspices of the Catholic Conservatory of Music. Miss Selma, soprano; Miss Bertha Webb, violinist and Miss Marie Louise Bailey, pianist, will be the soloists. In addition to the miscellaneous program a cantata for soprano and women's chorus, by Bruno Oscar Klein, will be given its first hearing. Rev. Joseph Graff will conduct and the composer will preside at the organ. Additional interest will be lent by the drawing for a Sohmer grand piano, valued at \$3,000, donated by them to the conservatory, the proceeds of which are to be devoted to establishing free scholarships. Archbishop Corrigan is expected to be present.

Burmeister's Appearance.—Richard Burmeister will play under Walter Damrosch at Music Hall December 2. He will play the Chopin F minor concerto with his new instrumentation.

Nina Bertini Humphries.—Miss Nina Bertini Humphries has received a number of flattering offers of engagements this season, but has decided to remain in New York and devote her time to the study of oratorio. She expected to go with the Tavery Opera Company, but her terms were too high for that organization.

In a Hurry.—Mrs. Edward Hurry left yesterday for Berlin, where she will study with Heinrich Barth.

Smareglia.—The composer of "Cornelius Schüt" is writing a new work on a text by Luigi Illica on an Istrian subject.

Franz Pischek.—Mr. F. Pischek has joined the staff of the Stuttgart Conservatory as professor of singing.

"Lady Macbeth."—Mr. Mortelmans, Prix de Rome, has written a cantata entitled "Lady Macbeth." It is more symphonic than lyric, and the author exhibits remarkable ability and a more remarkable memory. He has remembered motives from "Lohengrin" and "Tannhauser," also from "La Juive," which he has treated in the manner recommended by the "Manuel du parfait Wagnerien." It was received with enthusiasm.

Paris Opera Comique.—The question of the reconstruction of the Opéra Comique will soon be decided. Mr. Bernier has completed his plans, and Mr. Garnier will report thereon to the authorities.

Massenet.—It is said that Mr. Massenet has rewritten the rôle of "Werther" in his opera of that name with a view to its being sung by Maurel. Sir Augustus Harris has ordered from Massenet the music for a little drama written expressly for Emma Calvé for the next London season, about May next. It is entitled "La Navarraise."

Gustav Hinrichs.

THERE is no figure better known in musical life in this country than that of the energetic, enterprising and eclectic conductor, Mr. Gustav Hinrichs. He has had an experience of over twenty-five years, during which time he came in contact with all of the great artists of Europe and America. He has conducted opera for over twenty years, having done all the organizing work for the first American Opera Company, alternating with Theodore Thomas as conductor, and later becoming the sole conductor. For the past six years Mr. Hinrichs has had his own company, and its record has been a highly creditable and interesting one. He has brought forward a large number of singers who have achieved position in the artistic community, and has introduced the latest operatic novelties of Europe to American audiences. "Cavalleria Rusticana," "L'Amico Fritz," and "I Pagliacci" were first given un-



GUSTAV HINRICHS.

der Mr. Hinrichs' ambitious baton, and he but recently produced Bizet's "Pearl Fishers" in Philadelphia. All this to show Mr. Hinrichs' enormous activity and versatility.

He has produced more new operas than any one of the present operatic managers. How Mr. Hinrichs finds time in his bustling existence to teach so well and so thoroughly is a marvel. But he does, and with his vast and varied experience it is little wonder that his pupils have had such success before the public. His specialty is preparing for operatic work, and the advantages he offers with his knowledge of repertory are indisputable. Next spring he will revive his operatic representations, but this winter will locate in New York city and teach. Mr. Hinrichs is at present in San Francisco, where he was suddenly called by the sad intelligence of his wife's death. He will return in a fortnight. A reproduction of his strong, characteristic features may be found in the present issue.

Second Damrosch Sunday Concert.

THIS was the program of the second Damrosch Sunday concert last Sunday night. It was devoted to the memory of Gounod and Tchaikowsky:

Ballet music from "Faust".....	Orchestra.	
"Ave Maria," arranged from prelude by Bach.....	Miss Blauvelt.	
(Violin obligato, Mr. Adolph Brodsky.)		
Selections from "Romeo and Juliet".....Gounod	
Cavatina, "Romeo."	Mr. Vicini.	
Ariette (Waltz Song), "Juliet."	Miss Blauvelt.	
Duet, "Romeo and Juliet."	Mr. Vicini and Miss Blauvelt.	
"Juliet's Slumber Music."	Orchestra.	
Suite No. 3.....Tchaikowsky	
Scherzo. Theme and variations.	Orchestra.	
"Serenade Melancholique," violin solo, with orchestra.	Mr. Adolph Brodsky.	
Songs—		
"Ob heller Tag".....Tchaikowsky	
Russian Cradle Song.....	Miss Blauvelt.	
"Marche Slave".....	Orchestra.	

The Gounod music was roughly played by the orchestra; indeed until the music of the Russian composer was

reached there was not much interest manifested. Then Mr. Damrosch warmed to his work and the suite was well played. Miss Blauvelt was in good voice and sang with taste and feeling. The audience was very large.

Mme. d'Arona's Reply.

IT is almost absurd to notice senseless attacks upon a man of Francesco Lamperti's fame from those teaching other methods, and it is like children running after a wagon to get a ride, the successful one arouses jealousy, and unanimously they all cry out: "Some one on behind!" "Style and tradition," as Lamperti's would-be critic states, the old master must have taught to the exclusion of fundamental principles, which compose the basis of "method," giving as an example the difference of tone emission employed by his pupils, Artot-Padilla, Albani, Van Zandt, Campanini, Gayarre, Schott, Alvary, Reichmann and Galassi, saying that it should "be the same for all, or we fail to discover the much talked of method," is an assertion seemingly so wonderful that were it not for the unenlightened I would not answer it.

In the first place, what teacher can add such names as the foregoing to a list of pupils who have made him and themselves famous in the history of vocal art?

It is certainly incredible that the above named Lamperti pupils, with one or two exceptions, should be chosen for the first opera houses in the world if their tone emission is "rough," "false" or "uncertain," and they sing without "method," or in other words, tones ill formed, uncontrolled and wrongly placed. Forcing the voice to conform to rigid rules is detrimental to its individuality and is extremely wrong. Individuality must be retained and controlled, never sacrificed to principles. I have heard pupils sing so much alike that it was easy to tell that they were under the same teacher. Some of these voices were pliable, no doubt; but others had to undergo a great deal and probably had to sacrifice much to follow a course so marked. Where one might succeed, a dozen might fail. There is always a way of getting at a voice, but the means must be adaptable. Each pupil must be studied if justice is to be done. No two mouths or throats are shaped alike. One rule for keeping the tongue down will fail with five out of ten pupils. An example that succeeds with one, fails completely with another. There is not a teacher, living or dead, who felt all of his pupils could or would do him justice for the following reasons:

A beautiful voice does not make the artist, neither does a perfectly cultivated voice, any more than a complete instrument wound up to play a difficult composition makes the pianist. A small voice beautifully educated, with the right temperament as motive power, will make a career. A powerful voice, all things being equal, will make an enviable career. Not one in five thousand, however, is perfectly balanced. There are a number of excellent natural voices hampered by ear-splitting faults, with head or heart lacking.

Some have the nucleus of a vibratory temperament that might be nourished or coaxed, but no patience. Others, with glorious voices, capable of the finest artistic finish and musical natures, full of life and vivacity, start in with energy and apparent determination to surmount all difficulties, but fail to hold out. It is too slow for them; they want to learn something new at every lesson; they tire of being corrected in what seem to them to be such trifles; the same exercises day after day are too monotonous, and if they can get an engagement off they go.

No two children born of the same parents, and brought up under the same conditions and environment, ever turn out alike, and how can pupils of the same master? How can professional pupils of one master, scattered to the four corners of the earth into foreign countries, sing in the operas and language of these countries without conforming their delivery somewhat to the national taste and musical characteristics? Can a pupil educated for and singing Italian opera with that delicacy of tone emission necessary for a Bellini, Donizetti or a Rossini opera be judged by the same standard with one having studied the same method, but singing incessantly and for years the massive and trying operas of Wagner, as is the case with Reichmann and Alvary, who were the leading baritone and tenor at Bayreuth?

And Van Zandt! I was present at her lessons when old Lamperti drilled her for weeks upon one shade alone of a vowel sound, and yet after singing so much the light French operas she, consciously or unconsciously, imitated the French soprano leggiero, materially changing her tones. Consequently the emission of them, which rests with herself alone and not upon Lamperti.

Sometimes, however, artists are not able to control the casting of their operatic rôles, and are obliged to conform their voices to parts utterly unsuited to them, both in character and tessitura, and if obliged to continue singing them the larynx becomes strained, and whether the cause comes from an ignorant or miserly manager, or from an artist's own desire to keep out a rival, the voice is eventually a shadow of its former self or ruined completely.

A good "method" will resist longer than a poor one, or none at all, but with such barbaric and unnatural treatment,

when strain and force predominate, can comparisons, in justice, be made?

Is not the handwriting of every individual completely and totally different even between those taught in the same school? Those who write little preserve their early characteristics, while those making their living by it, or especially gifted in that direction, will branch out far ahead of their early work; but could this be done were it not for the guiding and care by the teacher of their first strokes and well rounded letters between ruled lines?

Method is a series of consecutive steps, carefully planned and regulated for the purpose of reaching some definite goal.

A method may be acquired to the extent that each note and phrase is sung with such precision and care that it resembles the regularity of a machine. But is such singing beautiful? "Too much culture and too little voice," one might say; but the fact is the student has not enough culture or method to so identify them with his own individuality as to make them second nature, and allow full rein for the exercise of taste and the broadening of delivery. Method is not the point, but the means to the point. It matters little whether the pupil studies Lamperti's, Marchesi's or Uncle Sam's method, provided it is a really methodical system and is a straight, sure way to the maximum perfection. That is the point.

From a knowledge of the Lamperti method one could draw a most interesting chart of the human voice with its classifications and voice life lines, if I may so call them, which would astonish most people with its delicate beauty and perfect simplicity, and as this method has withstood the severest tests, it is reasonable to suppose it is preferable to all others which are largely made up from the reading of books, magazines and stereotyped phrases understood as little by the teachers as by the poor pupils working so hard to technically master them.

I repeat there are only two or three Francesco Lamperti pupils in this country who are entitled to be called such; but there are many who advertise to teach his method, and, like a pupil I have just dismissed for printing on her circulars "Lamperti Method," "pupil of Mme. Florenza d'Arona," while yet unable to understand the use of her own voice, much less the voices of others, it is necessary to suppress and protect oneself against such ignorant audacity created by the license to make money wherever it is possible inside the limits of the law.

FLORENZA D'ARONA,
Representative of the elder Lamperti,
124 East Forty-fourth street.

Is Wachtel Dead?

THERE was a rumor last Friday to the effect that Theodore Wachtel was dead. It has not as yet been confirmed.

Herbert's Sunday Concerts.—The first Sunday concert at popular prices, to be given this season at the Broadway Theatre, will occur November 26, when Mr. Victor Herbert will make his first appearance as conductor of Gilmore's famous band.

Mr. Herbert was successful in re-engaging most of the excellent instrumentalists which had left this organization after the death of the late P. S. Gilmore, and announces a brilliant program for his initial concert. Besides making his debut as a military bandmaster he will play compositions of his own for the violoncello.

On the same evening Luigi Colonnese, a baritone who has just arrived from Europe, will make his first appearance in America. Mr. Colonnese comes highly recommended from the European capitals. He was selected by Gounod to create the part of "Valentine," in "Faust," in the Italian language, while Verdi chose him to create "Amonasro," in "Aida;" "Marquis de Posa," in "Don Carlos," and others.

Miss Charlotte Maconda, the popular soprano, and several instrumental soloists, will be among the other features of this concert, which will surely create great interest, as it follows immediately the concerts given by the foreign military bands, which happening will undoubtedly lead to comparisons in regard to the abilities of the leaders and their respective orchestras.

Claassen a Winner.—Mr. Arthur Claassen, the Brooklyn musical director, has received first prize for a song in popular style to be given by the N. O. Saengerbund at their next meeting in July at the Madison Square Garden.

Chicago Charity Concerts.—The Thursday morning recitals for the benefit of the Visiting Nurses' Association, which for two years have been prominent features of the Chicago musical season are being reorganized. Mr. Arthur Bissell will, as formerly, act as treasurer and manager of the series, and the best talent obtainable will be secured to assist the Bendix String Quartet, which will be the main feature of each concert. These recitals will afford the only opportunity of hearing the Bendix String Quartet in Chicago this winter, and the artistic work of that organization should assure the artistic as well as the financial success of the series.

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This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

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—BY THE—

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All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

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All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 715.

NEW YORK, WEDNESDAY, NOVEMBER 22, 1900.

ALFRED DOLGE & SON report receipt of cable orders from London and the Continent for their hammerfelt.

MR. F. I. HART, of the Southern California Music Company, of Los Angeles, who have been handling the Decker Brothers ever since the company started business, left a large order for Decker Brothers pianos during his visit here.

THERE are many reasons for doubting the usual stray rumor that goes through the trade in its rapid flight from office and wareroom to factory and shop. The best method to put the quietus upon a rumor is the one we usually adopt when we can get co-operation and which is represented in the telegram of the Hallet & Davis Company published in these columns last week. Hallet & Davis, it was rumored, were to separate from the W. W. Kimball Company and open their own Chicago branch and the rumor was printed in several trade papers. As soon as it reached us we wired to the Hallet & Davis Company and they replied in time. Now some firms are not as quick as the Hallet & Davis Company and delay replies to such inquiries, and very naturally they are themselves responsible for the further propagation

of a false rumor. Always answer THE MUSICAL COURIER at once and you will get the same satisfaction that the Hallet & Davis Company had in putting an end to that rumor.

MR. W. S. TUELL is making a trip on the road for the Schubert, and writes that he is gratified to find trade through New York State better than he had anticipated.

THERE are some magnificent specimens of Estey organs to be seen at the Estey & Saxe warehouses at 5 East Fourteenth street. Not only dealers but musicians will find the examination of these instruments a grateful task.

THERE has been some change in the executive forces of the Loring & Blake Organ Company, of Worcester. Mr. Theo. P. Brown, of the Brown & Simpson Piano Company, has taken a large interest in the business of the Loring & Blake Company, and has become its official and financial manager, Mr. Munn remaining in charge of the books and correspondence. The finances of the company have not been disturbed, and there is no truth to the reports in the small music trade press which state that there has been an embezzlement.

ATTENTION is again asked to the importance of having advertising for THE MUSICAL COURIER in hand at the earliest possible date. Our next issue, that of November 29, will be the regular November special, and it is particularly requested that advertising matter intended for that number be placed early to secure good allotment of position.

All changes in running advertisements must reach this office before noon of the Friday preceding the number in which changes are to take effect to insure attention. The editions of this paper have become so large that it is necessary to close early forms on Friday and Saturday, and advertisers will serve their own advantage by observing the rules laid down above.

THREE gentlemen, members of large piano and organ manufacturing firms, have investigated, to some extent, the circulation of this paper. They will, at the first opportunity, continue these investigations, and all advertisers are cordially invited to do the same. We desire every firm advertising in these columns to convince itself, according to its own methods, that THE MUSICAL COURIER publishes and distributes and circulates more than 10,000 copies each week. Access is given to all books, receipts, post office receipts, subscription accounts, accounts of News Companies and cash accounts showing weekly receipts of monies for subscriptions, with individual names. Also orders for paper given to the mills, acknowledgment of orders, freight shipments to printers of paper, &c., &c. All the minutiae is open for investigation. Our mill orders are 1,000 reams at a time, and from these alone or the freight receipts the weekly computation can be made. It is very simple.

THERE latest scheme in music trade journalism is to abuse a firm because it will not loan you any money. It is not a question of advertising; it is cash money that is now wanted, and right away too. There is no reason that anyone can quote why a music trade editor should become a preferred borrower. People need all the money they can now get to carry on their own affairs and there is none left to loan to music trade editors, no matter how deserving they may be or how much they are entitled to borrow money on general principles, for on general principles a music trade editor ought to be able to borrow all he needs, and on the same principles he should not be expected to pay. There is no reason why he should. Is there? Pay! Great Lord; why even piano manufacturers who propose to pay all their debts with one

hundred cents on the dollar get hell for it from the music trade editors who don't believe in paying.

This life would be too dreary if every music trade editor should pay his debts, or if music trade editors should cease going about asking for loans. Let them have all they want and if they want any more give it to them, and then ask them to come around and borrow some more. Never mind the back advertising bills due to THE MUSICAL COURIER.

A GOOD salesman need never be long out of a situation. This fact was emphasized this week when we were talking with a good salesman who is temporarily out of a situation through no fault of his. Although his term of service has only expired a few days, he is in receipt of several letters from prominent houses who desire such a man as he. There is a moral to this, but we leave it to the intelligence of our readers to discover it.

HARRY J. RAYMORE, of the Shaw Piano Company, of Erie, has been here and in the New England States, and may soon show up again in this city. If the trade should hear anything drop, why it would know just what happened, provided it saw it in THE MUSICAL COURIER. But we have nothing to say—until later. Mr. Hart, of the Southern California Music Company, was Mr. Raymore's guest at the Holland House last week.

THE statements published in certain of the small music trade journals to the effect that a reorganization of the Vocalion Company and also the Virgil Practice Clavier Company would shortly take place are unauthorized and premature.

It would be well for the above firms to admonish the subordinates in their office to refrain from giving information to the representatives of any of these small music trade journals, the premature publicity of which might frustrate the carefully conceived plans of their employers.

Authentic information regarding any changes in the Vocalion Company or the Virgil Practice Clavier Company will be given in a later issue of THE MUSICAL COURIER.

BOSTONIANS dropped in on us last week and reminded us that the World's Fair was really all dead and past. E. W. Furbush, of Vose & Son, was here, and so was Mr. Dowling, who was his assistant at the Fair. Mr. Furbush is one of those careful men who thoroughly study the condition of trade and act only after due consideration. His views are given, but not for publication. We are constrained to reserve them for future use after certain events shall have transpired.

Mr. Cumston was here also. He is a manufacturer of pianos residing in Boston, we believe. Very popular, rich, handsome and a great admirer of music trade journalists. He may enter the profession himself one of these days, when no more money can be made in the piano business.

Mr. Alexander Steinert spent several days here with Mrs. Steinert. Mr. Steinert is *par excellence* the finest specimen of a high grade, polished piano man, and he is attending strictly to the development of his big firm.

—Mr. M. Steinert, New Haven, Conn., has been in New York the week past.

—Mr. Frank King has returned from a Western trip as far as Buffalo, N. Y.

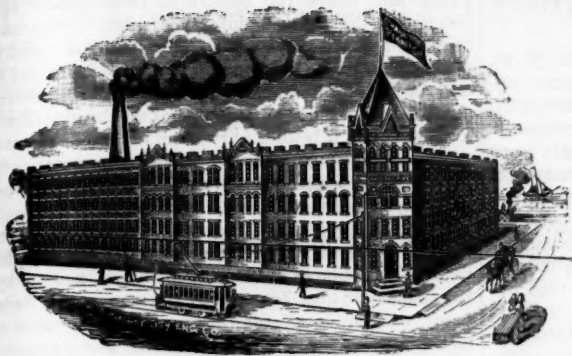
—Mr. E. W. Furbush, of the Vose & Sons Piano Company, arrived in New York last Friday.

—On November 10 the official vaccinators visited the Weber factory and operated on the men.

—Mr. Edgar Powell, the music dealer at Logansport, Ind., has moved into more commodious quarters.

—W. F. Ladd's music store at Concord, N. H., was badly damaged by fire on November 11. Insurance not stated.

—The Pilkey & Hall Music Company, of 228 West Superior street, Duluth, is composed of James Pilkey, who was formerly with the Duluth Music Company, and Nels Hall, one of the oldest residents of the city. They handle the Sohmer & Steck piano and the Palace & Kimball organs.



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HELMHOLTZ

AND THE

STEINWAY PIANOS.

ATTENTION is directed to a letter published in another part of this paper written by Prof. H. Von Helmholtz during his recent visit to this country to Mr. William Steinway. We repeat the translation in this place to give a clear, exact idea of the unusual scientific character of the communication:

NEW YORK, October 6, 1893.

HIGHLY ESTEEMED SIR—I have availed myself of your kind permission to examine a number of finished grand pianos at Steinway Hall, and inspect your factory in New York where the separate parts of the mechanism are adjusted and fitted together.

Two distinct points have more particularly interested me, agreeing as they do with the results of my acoustic studies, viz.: first, the extended application and more complete division of aliquot parts of the lengths of strings, thus augmenting the separate harmonic overtones and thereby rendering more musical the entire combined sound of each string.

The present division, by means of a continuous, slightly arched, unyielding bridge, evidently permits an easier transmission of the aggregate overtone and slower vibrations of same, both being plainly perceptible.

Secondly, it was highly interesting to me to observe your method of creating the arch of the sounding board, enabling it successfully to sustain the pressure of the strings.

I myself did not realize the special influence of the arched sounding board surface until after the completion of my book on "Tone Sensations," and have treated the subject in a smaller essay on "The Mechanism of the Human Ear," which article has since been embodied in the collection of my scientific works.

In the ear, on the tympanic membrane, there exists the identical apparatus for the transmission of the air vibrations to the structural parts of the organs of hearing, viz., hammer, anvil and stirrup (with a similar arching of the surface) that you have applied so successfully in your pianos. It is self evident that though the compression of the sound board causing its arch, the durability of the grand piano in its volume and power of tone is very favorably influenced.

With best wishes and repeated thanks for granting me the welcome opportunity to view your workshops, I remain,

Your devoted H. V. HELMHOLTZ.

Mr. W. Steinway, New York.

All students of Helmholtz's great work on "Tone Sensations" will remember the enormous attention devoted to harmonic overtones and partial tones, the sub-division of aliquot parts of strings being dwelt upon with ceaseless analysis. The essay on the "Mechanism of the Human Ear" is a part or portion of the English edition of Ellis, and in it the illustrations of the apparatus are given, showing just what Helmholtz refers to in his above letter.

Contemporary science gives Helmholtz the same position in modern acoustics that history gives in ancient theories on sound, strings and tone to Pythagoras. In fact, Helmholtz is the greatest living authority on the subject, and his remarkable analogy of the construction of the Steinway piano to the construction of the human ear is as astonishing as the report of the discovery itself. It is in the form of an indorsement of the system of construction by the greatest scientific authority on the globe, it is in conformity with scientific method, for it is both analytic and synthetic. It does not merely give us the result of subjective impressions, but the deliberate result of objective critical investigation.

Steinway & Sons have been the recipients of innumerable testimonials, varied in character and coming from heterogeneous sources, most of them of nearly incalculable value, but we are of the opinion that this latest Helmholtz analysis of the Steinway piano is the most important, lasting and ineffaceable contribution to the critical literature on that instrument that has ever been published.

It is the greatest tribute, in our estimation, that has ever been bestowed upon a piano in the history of the instrument.

P. M. A. of N. Y.

THE following gentlemen were elected a nominating committee at the regular monthly meeting of the Piano Manufacturers' Association of New York, held Tuesday, November 14, last:

Robert Proddow, chairman; W. F. Decker, secretary; Nahon Stetson, A. H. Fischer, H. Paul Mehlis.

Polished.

WE wish to thank you for the notice in issue of November 8. Our mail increased at once, so we naturally feel that your paper must do good to all advertisers. Wishing you continued success, we are, yours,

HARTFORD DIAMOND POLISH COMPANY.

Hartford, Conn., November 18, 1893.

To THE MUSICAL COURIER, N. Y.

SUPPLY HOUSES NEXT.

THE latest demonstration of the music trade press, following closely upon the tirades against embarrassed piano manufacturers, is an attack upon the supply houses from whom manufacturers draw their materials. It is claimed that the supply firms are to a great extent responsible for the existence, continuation and consequent competition of the piano manufacturers, and that pecuniary aid has been extended to them when it was the duty of the supply houses to protect their large customers by permitting the smaller ones to drop out and thus be forced out of the field. Among others, Wessell, Nickel & Gross have been attacked for giving credit to Hardman, Peck & Co., and other supply houses are referred to by implication, their identity being understood in the relations they bear to piano manufacturers who have failed during the crisis.

No firm ever credits another with the intention of becoming a loser by the transaction. The supply houses are in business to make money and not to lose it. That is self understood; we all know that. Neither can the supply houses become the supervisors of trade morality. They gauge a customer just as other merchants do, and they endeavor to sell him goods just as others do. There is no distinction between a piano and organ supply house and any other kind of business institution in that respect.

A man with a limited capital who has the ambition to become a piano manufacturer need ask no favors from any supply house; he can buy all the supplies he wants. The supply house that would attempt to exercise any dictatorship would lose his trade, and competitors would win it. If the piano manufacturer becomes insolvent the supply house that happens to be his chief creditor does exactly what any piano house does in a similar predicament—the best it can.

To expect supply houses to refuse credit to small manufacturers is to expect virtually that they should devote their efforts to the erection of a huge piano manufacturing syndicate. To insist that the small manufacturer should be compelled to pay prices for material inordinately higher than the prices paid by large firms would be demanding the same thing—the creation of a piano makers' syndicate controlled by a few firms, who would in a short time drive all the small manufacturers out of the market.

This cannot be done until the supply houses first decide to syndicate among themselves. This means that Strauch Brothers, Seaverns, Wm. Tonk & Brother, Wessell, Nickel & Gross and other action houses agree to limit their distribution to certain firms only; this means that Alfred Dolge & Son, Hammacher, Schlemmer & Co., Goepel & Co., Robert M. Webb, Hepburn & Co. and others agree among themselves not to sell to any piano manufacturers except such as they may select. This means that Shriver & Co., Davenport & Treacy, Wickham, Chapman & Co., Brown & Patterson and other piano plate manufacturers first agree among themselves whom to boycott among piano manufacturers. After all this has been arranged then, and then only, will it be possible to take the next step in the Utopian scheme hinted at.

Let us apply the suggestions made in the music trade press to the music trade press itself. Several years ago the most powerful organization ever established in the music trade, the Piano Manufacturers' Association of New York, decided that its members should advertise in two trade papers of this city only, the resolution representing the sentiment that New York had too many music papers. There were at that time six music papers published here, and now there are no less than eight or nine, although one has been removed to Chicago, which has four or five now. Such was the effect of that resolution.

Why are there so many small music trade papers? For the same reason that there are so many small piano manufacturers. They are wanted; otherwise they would not exist and there is no method of getting away from this ratiocination. All the talk of killing off the small music trade press is ineffectual because the large piano manufacturer can use the small music trade editor to influence sentiment against the small piano manufacturer. The small piano manufacturer cannot be of much assistance to any small music trade editor. At the same time, to clinch the argument, the large piano manufacturer sees to it that the small music trade editor never grows beyond a certain point. The facts have demonstrated that. Hence the small music trade papers have not grown one particle in the last dozen

years, and hence the editors of those papers are situated as they were a dozen years ago, except that they are a dozen years older. That is the philosophy of the small music trade paper and its editors and it will be just the same, relatively speaking, a dozen years hence. The situation makes the result unavoidable and it is all a part of an enormous scheme in which all of us play our rôles the importance of which is determined by laws not grasped by the majority of the spectators or performers.

The large houses in the piano and organ trade can only drive the smaller ones out by following the natural evolution of mercantile law itself, and not by the spasmodic attacks made by the small music trade press, which is unnatural, for the small trade paper is by nature in sympathy with the small manufacturer.

First and foremost, the great houses in the piano and organ trade must combine for unity of purpose and operations. This they will not do, at present at least. They will not even adhere to compacts made between themselves, as illustrated by the action of the New York Association regarding the trade press. As such co-operation is impossible it places the supply houses in an independent position and gives the third Estate, the small music trade press, its sustenance. Nothing that can possibly be done on the part of any or any number of large piano manufacturers can exercise the slightest influence upon the conduct of the supply houses or the manner in which they govern their transactions with small manufacturers. They will do as they always have done, and that is they will submit only to the natural laws of trade and do the best they can, each house observing with relative intelligence the attitude of its competitors.

The small music trade press cannot exercise any degree of influence in this direction, which is entirely different from any other it has taken. The small trade papers are semi-dependent upon the supply houses themselves. They are used by the supply houses to exert influence upon the piano and organ manufacturers and hence cannot be used effectively against such remunerative patrons. In order to retain this patronage, necessary to their existence, they must disclose who are the instigators of any inspired articles that appear in the papers. This makes every effort futile and paralyzes any movement of piano manufacturers aimed against the supply trade. The small music trade press is limited entirely to these sources and can be used for no other purpose than outlined before, but will always be utilized for such purposes and runs no risk until it antagonizes the supply houses. Why? Because these are partially responsible for its existence and can command it, and secondly because even the largest piano and organ manufacturers are, if not directly, at least indirectly under certain obligations to the supply houses, as many of them are to THE MUSICAL COURIER. Obligations of any nature are not *volens volens* thrown overboard.

Consequently there is nothing to be done to alter the attitude of the supply firms. They are working out their destinies as all other institutions, and when one or six of them feel disposed to help along a small piano manufacturer outside pressure will not prevent it—and should not prevent it, and cannot prevent it. For the small music trade press to begin a propaganda against the supply houses would be absurd unless the supply houses invited it themselves.

The few failures in the piano trade are its best recommendation. The total amount involved does not amount to one decent assignment in other trades. Large piano houses need not fear any serious results to themselves, for they will, for the best reasons, come out of it all with additional prestige. They will not be able to destroy the small maker. The small man has his functions, and they are exceedingly useful to the big man if he understands how to use them.

There would be no such house as Alfred Dolge & Son if this were not an active principle. There would be no such house as Steinway & Sons, and there would be no such paper as THE MUSICAL COURIER.

The Wissner in New York State.

CLUETT & SONS, Troy, N. Y., have taken the agency for the Wissner piano, and will place instruments of that make in all their different stores in Troy and Albany, besides the warerooms of their agents in Hudson and Amsterdam.

—The Sheriff of New York has received an attachment for \$448 against Thomas Brett and Charles Talcott, doing business at the Brett Piano Company at Geneva, Ohio, in favor of Leins & Co., of this city, for services and rent.

THERE is something more than a mere flattering testimonial in the fact that every piano of the American exhibit at the World's Fair which received an award had hammers with Dolge felt, and two-thirds of the prize winning pianos had Poehlmann wire.

ONE of the uptown firms that have maintained their position throughout the depression and have by hard work and conscientious attention to the improvement of their output is Strich & Zeidler, who, while not among the greatest producers of pianos, have nevertheless won favor for themselves in their particular line.

CONGRATULATIONS are in order and are gracefully received by Mr. Edward F. Droop, of Washington, D. C., who on November 16 celebrated his 36th business anniversary. Mr. Droop started as a clerk in 1887 with the late W. G. Metzgerott, and after working his way up to a partnership started in on his own account after the death of Metzgerott, since which time he has forced his way to one of prominence among Southern dealers.

FOR exquisite tone quality and sympathetic touch, together with solidity of construction, we recommend the Conover piano made by the Conover Piano Company, of Chicago. Mr. H. D. Cable, the head of the Conover Piano Company, has an idea that there are many cities of this country where such an instrument would be appreciated and he is right. The musical intelligence of the people is the biggest opening such a piano as the Conover has.

AT 11 A. M. yesterday, after the last form of this issue of THE MUSICAL COURIER had gone to press, a meeting of the creditors of the Braumuller Company was held at their factory. The assignee was prepared on Monday to render his statement of the assets and liabilities on that occasion, and the general sentiment among the creditors was in favor of continuing the business. A detailed report of what occurred will be published in our issue of November 29.

"WE wrote 'Chickering Brothers,' Chicago, and are informed that there is no such firm. Can you tell us where they are located?"

This is asked by a Buffalo dealer. There are two young Chickering in Chicago, one a salesman, the other a draughtsman and tuner; they are not a firm and are not engaged in the same establishment. The draughtsman drew scales and made a few pianos in some factory where room was allotted to him, and the pianos were fair instruments, showing skill and intelligence on part of the maker. There is no firm making and selling Chickering Brothers pianos. The only original Chickering piano is that of Chickering & Sons.

Sohmer's Gold Grand

SOHMER & CO. have received their gold piano from the World's Fair and have placed it in their window, where it will remain until November 23. On that evening it will be on exhibition at the Conservatory of Church Music concert.

This piano was admired by thousands at the World's Fair and was mentioned in the little book published there entitled, "5,000 Things Worth Seeing at the Fair." So well was the piano advertised that persons in entering the gates of the Exposition would ask the guards where it was to be found.

Sohmer & Co. are now reaping the fruits of their extensive advertising in the form of good substantial orders. These orders are traceable to their efforts the past season, and are the inevitable outcome of good work done with an instrument that has merit.

We Know.

WE know excellent openings for two piano road salesmen in two different firms. No princely salaries will be paid, but opportunities exist in each case for intelligent traveling men to make records. Address in writing only "Trade Department," MUSICAL COURIER, 19 Union square, New York. Experienced men only wanted.

—L. Langenberg, of Roseburg, Ore., announces that he has on hand an extensive stock of boots, pianos and shoes.

—John A. Fryer, of Chester, Pa., has closed up his store, and will hereafter try to do business from his residence. He says that dull times have forced him to the move.

CABLEGRAMS FROM LONDON, ENGLAND.

NOVEMBER 17, 1893.

To Steinway, New York:

Her Royal Highness Princess Victoria of Wales buys "E" upright for personal use Marlborough House.

NOVEMBER 16, 1893.

To Steinway, New York:

Have received warrant of appointment as piano makers to His Royal Highness the Duke of Edinburgh.

Ney & Forshay Assign.

A Memphis Music House Makes a Partial Assignment.

NEY & FORSHAY, music dealers, of Memphis, Tenn., made a partial assignment on November 10, with R. D. Jordan as trustee. The assignment is made to pay the following indebtedness: Two promissory notes of \$500 each, made on January 1, and payable twelve months from date to the Memphis National Bank. One promissory note made June 4, 1893, payable twelve months from date, to the Memphis National Bank. Among the most important of the other principal debts named are the John Church Company, \$408.31; August Pollman, \$138.31; Charles Ditson & Co., \$251.24, and other minor ones.

Ney & Forshay's stock consists of an assortment of musical instruments, sheet music and the like.

Who Was This?

NEW YORK, October 29.

"WHEN two Yankees try to get the best of each other in a trade something interesting is sure to happen," said a Boston drummer coming down on one of the Sound boats the other night. "I have heard a lot of stories of this nature since I've been on the road, but none that quite equals this little tale which I am about to tell.

"One of the principals was a dealer in musical instruments, the other an aged farmer. It appears that this old farmer, who was wealthy, had had considerable trouble with his relatives. They had endeavored to get a conservator appointed over him. He fought them through the courts, however, and beat them. His principal witnesses were the minister and his wife. They testified that the old man was of sound mind and perfectly capable of taking care of his own affairs.

"This so tickled the old man that he wanted to show his appreciation in some way. He heard that the minister's wife had long desired a piano, but couldn't afford to buy one. So he went to her and proposed that he should advance the price required, and she could repay him by instalments at her leisure.

"They visited the dealer in musical instruments the following day. The old man told the dealer that he didn't want to pay for the piano for three weeks. He explained that his money was in the savings bank, and that the semi-annual dividend was due in that time. If he drew the \$225 required out of the bank he would lose \$4.50 interest money, he said.

"Now, the music man knew of the old farmer's trouble with his relatives. He also realized that the old farmer was likely to die almost any time, and concluded that the trade ought to be made on a cash basis. Still he didn't want to offend the old gentleman, so he promised to deliver the piano the following day.

"After the old farmer had left the store the music man set his Yankee wit in motion. Then he went around to the bank where the old gentleman kept his account and took one of the officials into his confidence. His scheme was to advance the old farmer the interest on the \$225, get a check from him and let the money remain in the bank until dividend day, thereby getting the \$4.50 back.

"The music man and the banker both thought it a very brilliant scheme, and on the following day the music man drove out to the farmer's place with the piano. He told the old gentleman that he needed the money and that he would be willing to advance the interest if the old gentleman would give him a check. The old farmer agreed to this with a suddenness that surprised the music man, but which failed to raise his suspicions.

"The check was made out and the music man drove home with a pretty good idea of himself. The following day he took the check to the bank. The banker asked him where the bank book was, it being a cast iron rule of the institution that no money would be paid without a book. The music man said he had forgotten to ask the old farmer for it, but confidently added that he would drop him a line.

"Well, he did so. Day after day passed, however, and the music man heard nothing. He was losing just a little

of his confidence when one afternoon the old farmer entered his store.

"I got your note," the old farmer said, "but I didn't have anything to come to town for before dividend day, so I thought I'd wait until then. Left the book around at the bank. Thought you'd prefer to have me bring the money around to you. Here it is—\$225."

"The music man took the money and thought of the \$4.50 interest which he had advanced and the \$4.50 which the old farmer had just raked off at the bank in addition, but he didn't mention it.

"But the amusing part of it all to me," added the drummer, "is that the music man won't admit that the old farmer was sharper than he was. In telling me the story he said in an off-hand way: 'Of course the funny part of it is that the old man didn't know that he was doing me. It was purely accidental, you know.'—Boston 'Post.'"

Something About Denver.

A CORRESPONDENT of the Denver, Col., "News" favors them with the following hints, which may attract considerable local attention, but which will not excite such favorable notice when it is considered that musical instruments made in the East do not "invariably crack and warp in the dry climate of Colorado." There are many thousands of organs and pianos and innumerable smaller instruments, such as guitars, banjos and mandolins, in that part of the country which were made in the "low altitudes of the East," and we don't hear very many complaints of them after all.

Among the many new enterprises which are being, and will continue to be started here in wonderful Colorado, the fact should not be overlooked that right here in Denver is an unoccupied and favorable field for the manufacture of musical instruments on a large modern scale. At present the entire line of these goods are brought here from the East. The heavy freight charges on the basis of first-class rates, would, of itself, prove a profit to the Colorado manufacturer. Guitars, mandolins and banjos are sold in surprisingly large quantities in Denver and the State at large. There is a handsome profit in this particular line of instruments which would more than meet the most sanguine expectations of combined enterprise and capital.

The woods used in their manufacture could be readily obtained from various sources and the advantages of instruments made here would be a very great argument in their favor throughout the dry Western States. It is a known fact that instruments manufactured in the East and at low altitudes invariably crack and warp in this dry climate, while the instruments if manufactured in Colorado from properly seasoned wood should withstand disaster of this nature. Why should not this branch of industry form one of the new resources of our State and retain in its lines from \$75,000 to \$100,000 annually sent East for the purchase of musical instruments? A beginning of this character on a reasonably large scale would soon result in the establishment of manufacturers of pianos, band and other instruments.

Hymeneal.

WILLIAM E. STRAUCH, the second son of Mr. Peter Strauch, of Strauch Brothers, was united in marriage to Miss Ida Louise Gridley, only daughter of Mr. John V. Gridley, on Wednesday, November 8. Mr. and Mrs. Strauch are passing a few weeks in traveling through the South.

The Trade

—The Brooklyn piano firm is F. H. Chandler and not Chandler & Co.

—Franklin Falls, N. H., has a new music store conducted by John Fletcher, a local piano tuner.

—M. P. Schantz is the assignee of Miller & Hutchinson, of Allentown, Pa., who went under on the 11th inst.

—Mr. Ludwig Cavalli, of Alfred Dolge & Son, has departed for a short trip through Pennsylvania and Indiana.

—Geo. B. Baird, president of the McCammon Piano Company, of Oneonta, N. Y., has been in the city for a few days.

—John Williams, a negro who recently robbed the Schwinks Music Store at Memphis, Tenn., has been convicted and sent to jail.

—Mr. Geo. W. Dowling, who won a good record as booth attendant for the Vose & Sons Piano Company at the late Fair, is in town.

—Jack Wilson, an ex-convict, has been placed on trial for robbing Orth's music store at Harrisburg, Pa., particulars of which appeared in our last issue.

—Mr. Horace F. Brown, who represented Behr Brothers Company at the World's Fair, has returned to New York, together with the goods entrusted to his care.

—Another new firm at Hudson, N. Y., is composed of P. W. Haviland and Theodore Elting, who advertise that they intend, or rather propose, to do a cash business.

—A small fire at the factory of the Evans Brothers Piano Manufacturing Company, of Toronto, Ont., which occurred on the 7th inst., was extinguished with slight loss.

—Chas. H. Brown has been chosen as manager of the piano stool factory at Peterborough, N. H., which was run by the Spofford Manufacturing Company, and proposes to commence work again within a short time.

WANTED—A first-class piano salesman for city in Western New York. Must be a hustler and be able to do outside as well as warehousing work. (No canvassing.) A good salary to the right man. Address with references, "Hustler," care of THE MUSICAL COURIER.

EXPERT tone regulator seeks a position. Many years experience with some of the leading houses of the country. Fully prepared to take charge of all work in connection with tone regulating. Active, progressive and understands the times and the requirements of the times. Address, "Regulator," care of THE MUSICAL COURIER.

A Piano for a Bank.

HERE'S a good story: A few days ago a well-known family telephoned to Cory Brothers, requesting them to send a man to their house to tune a piano. They said that something was the matter with the instrument, as it rattled and jarred in an exceedingly untuneful manner. That afternoon the tuner overhauled the piano and discovered the cause of the untuneful condition. Hidden away in one section was a pile of gold and silver coin, aggregating several hundred dollars. That's what made the bank piano rattle. The man turned the treasure over to the head of the family, who allowed that he knew the money was in the house, but had forgotten its exact hiding place.—Providence "Journal."

"King of String Makers."

THE Rice Musical String Company have received many valuable letters praising their goods, but the appended letter is the first one that confers royal honors upon them:

ALEXANDER L. LUDWIG,
Wholesale and Retail Music House, 514 Walnut street,
ST. LOUIS, October 19, 1893.

Rice Musical String Company, New York:

GENTLEMEN—You are the king of string makers. Received the genuine silver viola strings and must say they are A No. 1. Wish all the regular trade goods would be made by you. I have a great deal to suffer buying from wholesale houses, and am glad to be acquainted with you. Use my letter if you desire to wholesale houses. I want to try new Violin G#7, silver and copper, please send three (3) gross as sample.

Respectfully,
ALEX. L. LUDWIG.

New Style of Autoharp.

THE C. F. Zimmermann Company, of Dolgeville, N. Y., manufacturers of the C. F. Zimmermann autoharps, have recently perfected a new scale instrument which beyond question will very noticeably advance the autoharp as a musical instrument among musicians. It is in size about as large as the concert zither and differs from the ordinary autoharp in shape, the bars being placed about midway across the strings. The tone is full and musical and the carrying qualities of the instrument are wonderful. One of them was recently tested at the warehouses of Alfred Dolge & Son, general sales agents, and it was found that when played on the fourth floor the tones were easily distinguished by the occupants of the first floor. This new instrument is especially designed for the concert room and public places, and Mr. Rudolph Dolge—who more than any one person is interested in the progress of

the autoharp—conceived and perfected the scale. The price of the instrument at retail will be about \$100.

Judge Hlavac, of the World's Fair, commented particularly on the future possibilities of the autoharp as a musical instrument, and in this new conception it seems more than probable that all that he anticipated will be fully realized. These new autoharps will not be ready for the market before April next.

We Think It Does.

THE Edna Piano and Organ Company are among the first to announce a booming success. They are progressive people and get up and go out for business when it does not come in. Here is the result of their push:

MONROEVILLE, Ohio, November 15, 1893.

The Musical Courier:

On Monday morning we received orders for 46 organs, including one order from London and one from Switzerland. On Tuesday we received orders for 4. Does not this look like a revival of business?

EDNA PIANO AND ORGAN COMPANY.

C. Baecher.

JAMES & HOLMSTROM have a great many first-class dealers about the country who are selling their pianos, but there is not one of them held in greater esteem or whose efforts in their behalf are more highly appreciated than Mr. C. Baecher, of 797 Main street, Buffalo, N. Y.

Mr. Baecher has demonstrated by actual experience that the tone quality and durability of the James & Holmstrom piano will prove satisfactory to any one purchasing one of these instruments. He purchased several in fancy cases while in the city last week.

Bid for Holiday Trade.

THE season of the year is approaching when it is necessary to bend your efforts to attracting people to your warerooms in order to sell holiday merchandise. And the dealer who gets up some new scheme, decks out a window magnificently, or in some other way gets the attention of shoppers is the man who catches customers. This fact is getting more and more patent every holiday season and too much stress cannot be laid upon giving this sort of advertising great attention during the remaining few weeks of this year. In looking around for something to attract the attention of shoppers the dealer should not forget the merits of the "Symphony" organ, of the Wilcox & White Organ Company, as a means of getting trade.

Concerts on the "Symphony" well advertised will bring people in your store, resulting in sales for that excellent instrument that will astonish you. Besides this the attracted crowd will purchase in other departments. Try it and see.

The Steck in Institutions.

GEO. STECK & CO. perfected an arrangement recently with the Academy of the Holy Cross on West Forty-second street, whereby 15 Steck pianos have been purchased for use in that institution.

It is worthy of notice that the above firm do not consign their pianos to institutions of learning for the benefit of the advertisement, but invariably sell them outright.

The reputation of the Steck pianos for durability has been established by 25 years of constant use in several of these Catholic institutions.

There is another similar deal with a New Jersey institution, which we will have the pleasure of chronicling in a later issue.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



H. R. KNOFF,

Bow and Violin Maker,

IMPORTER AND DEALER IN

CREMONA VIOLINS, VIOLAS AND 'CELLOS.

French, German and other makers.

Elegant Cases, Bows and Strings. Artistic Repairing a Specialty

117 FOURTH AVE., near 12th St., NEW YORK.

F. G. SMITH,

MANUFACTURER OF

Its **PAST**
History:

Forty Years
Unparalleled
Success.

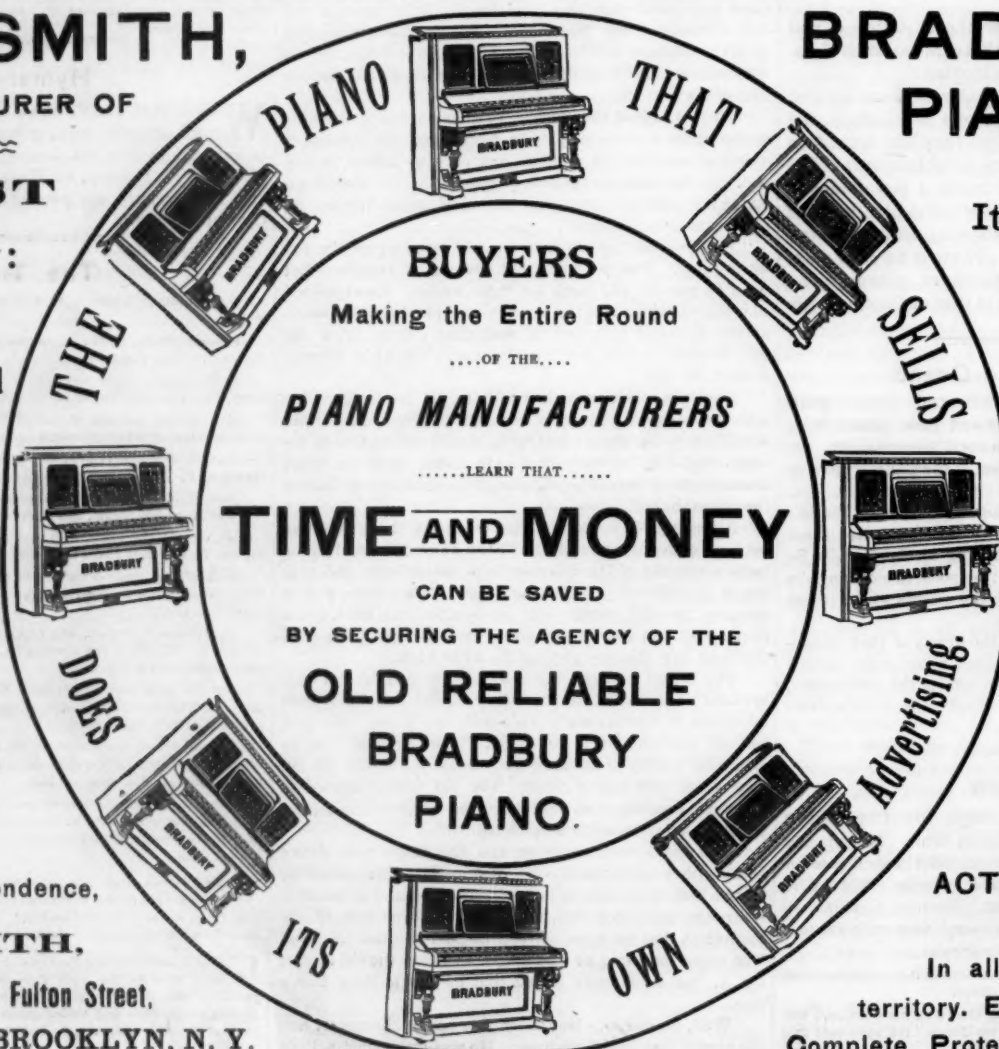
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NEW ACTION
AND
FINE SCALES
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Address all
Correspondence,

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774 776, 778 Fulton Street,

BROOKLYN, N. Y.



BRADBURY PIANOS.

Its **PRESENT**
Reputation:

Constantly
Increasing
Demand.

OUR
TONE, TOUCH
AND
DESIGNS
DELIGHT ALL.

ACTIVE AGENTS
WANTED

In all unoccupied
territory. Exclusive Sale and
Complete Protection Guaranteed.

A black and white photograph of a large, multi-story industrial building, likely a factory or warehouse, with many windows and a complex roof structure. The building is situated on a hillside, and there are people and horse-drawn carriages visible in the foreground, suggesting a busy urban or industrial setting.

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

Specimens of Printing, Title Samples and Price List free on application.

Send for Illustrated Catalogue; ready April 1.

(FORMERLY 144 ELIZABETH STREET.)

MANUFACTURERS OF

Factory and Office:

YOU KNOW THAT THE

ARE MANUFACTURED BY THE

OF WORCESTER, MASS.,



THE
NEEDHAM
PIANO ORGAN
COMPANY.

**PIANO ORGAN
COMPANY.**

—MANUFACTURERS OF—

THE NEEDHAM PIANOS. THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, President

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
 Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—RÜHM & SOHN, Gera-Reims.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.
INDIA—T. BEVAN & Co., Calcutta.
BRAZIL—F. RICHARDS, Rio Janeiro.
 (For American Agencies address Home Office above.)

**OVER
100,000 PAIRS IN
USE.**

ALBANY, N. Y.

Send for Catalogue.



Send your address and receive a Sample Plate and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

SAVE \$100,000.

A Proposition.

THERE is no valid reason why the advertising of the piano, organ and musical instrument manufacturers and the supply houses should not be placed on a substantial commercial basis. The ordeal through which all business men have passed during the five months immediately behind us must necessarily influence the trade and govern not only the amount of money to be expended but the methods of expending it. The necessities of the occasion will therefore be of great assistance in preventing the continuation of waste.

A careful scrutiny of the bills paid by the above manufacturers for advertising in the small music and music trade papers of this country shows the sum to be a little over \$100,000. This can be saved. It need not be expended in 1894. There is no need for the waste.

In order to come to a definite conclusion THE MUSICAL COURIER makes the following proposition, and it must be accepted in its broadest sense, entirely free from any technical interpretation:

There is an organization of piano manufacturers in New York city; there is a music trade organization in Chicago. We submit that each of these associations is to select one member, and these two gentlemen so selected to name as a third member of a committee any manufacturer in the line in Boston or in the New England States. This committee of three is to examine, without preliminary notice, the books and the printing department of THE MUSICAL COURIER for one week's issue, or any number of weeks, consecutively or otherwise, in order to substantiate the fact that this paper issues more than 10,000 copies every week, not including sample copies.

From this investigation all sample copies are to be eliminated and are not to enter into the question of totals. We desire the fact to be brought authoritatively and officially before the music trade and the musical profession that, exclusive of sample copies, this paper issues over 10,000 copies each week. These copies go to subscribers and readers and are paid for, with the exception of a small number that go to advertisers, exchanges and correspondents. It is this fact which justifies verification.

The committee to be so appointed is not expected to co-operate with this paper, for our proposition is in the interest of the trade and consequently the committee acts for the purpose of acquainting the music trade and the profession with the results of its investigations entirely free from contact with us.

Neither are we desirous to see or learn the result of the investigation for the purpose of publishing the report to be made. This is a matter of total indifference to us.

It is also a matter of indifference to us whether this committee investigates any other music trade paper. The fact that no other paper will invite investigation is all that is necessary in these premises. None of the other music trade papers can afford to show how small their weekly editions are.

The \$100,000 expended every year in these small music trade papers represents a superfluous and gratuitous outlay, for in the first place every human being in the United States whose trade or whose patronage is worth a profit reads THE MUSICAL COURIER. And in the second place, even if this were not true, the small music trade papers simply represent, each one, a duplicate of the other. You place an advertisement in THE MUSICAL COURIER and you

follow it up by placing it in half a dozen other music trade papers. You do not reach one additional reader by doing so. You have an article printed regarding your business in THE MUSICAL COURIER and you follow it up by placing it in half a dozen other music trade papers. You do not reach one additional reader by doing so. You have simply expended in half a dozen music trade papers so much money that represents absolute waste.

And this applies with equal force to every house that advertises, even to all the supply houses. The supply houses appealing to the manufacturer can certainly reach the manufacturer through THE MUSICAL COURIER completely, and in addition to this they reach the whole musical profession which, particularly since the World's Fair, is intensely interested in the questions of actions, of felt, of wire, of ivory, of sounding boards and even of varnish. The music teacher, the pianist, the organist—all these people, of whom about 50,000 read this paper every week, and who exert an unparalleled influence on the piano and organ trade, read the trade department of THE MUSICAL COURIER. If the supply houses desire any additional medium, individual letters and circulars, backed up by their advertising in THE MUSICAL COURIER, will do them all the good they need and save them thousands of dollars a year uselessly wasted in the small music trade papers.

The question that now stares all these advertisers in the face is the elimination of this expense of \$100,000 in 1894. All claims about circulation and counter claims can be disposed of by the acceptance of our plain proposition. The appointment of this official committee to investigate without restriction for one week, two weeks, twenty weeks or any number of weeks the regular editions of this paper will abate at once what is considered by all leading houses as an insufferable trade nuisance. In order to emphasize the necessity of this movement THE MUSICAL COURIER herewith promises not even to mention in its columns the names of the gentlemen constituting the committee. It is not our aim or our purpose to make any capital out of this investigation. Our reason for making the proposition is for the purpose of saving \$100,000 to the trade in 1894. Surely it can't be claimed that these music trade papers have been competitors of THE MUSICAL COURIER, for with their increase in number the weekly number of THE MUSICAL COURIER has increased. We can't conceive how we could have grown more rapidly than we have. It is not a question of competition. It is a question of saving for the advertisers in the music trade the sum of \$100,000 in the year of 1894.

Most of the small music trade papers average a circulation of 600, 700 or 800 copies a week, and several of them don't run as high as 500. They are always found as companions of each other in the same offices. These offices are chiefly the offices of the advertisers and the latter are regaled every week by what all of them have to say about each other in these small trade papers. There is no sensible variation of themes; it's about the same thing all the year around. The great outer world of dealers and teachers and amateurs and dilettanti, who pursue the art for the love of it, know nothing of all this internal turmoil. There is no impression made by it and the effect of it has been so minimized that it isn't felt. The whole object of advertising is nullified.

What the trade wants and what THE MUSICAL COURIER wants is the saving of this \$100,000 in 1894 expended by advertisers without an object or purpose of any practical value. The investigation to be made by this committee would conclude the discussion and put an end to, at least in 1894, this inexcusable and deplorable waste.

There are numbers of advertisers in those small music trade papers who are short of funds; the times have placed them in a position which makes it impossible for them to meet their payments promptly. Their expense in these small music trade papers ag-

gregates all the way in the total from \$100 a year to \$500 or \$600 each. They must for their own salvation save this expense and the annoyance associated with the knowledge that these small music trade editors are aware of the fact that their advertisers cannot pay promptly. This is particularly forcible because there is no necessity for the expense. If it were for legitimate advertising, for supplies, for salaries and other legitimate expenses, it wouldn't be so harmful, but this whole sum of \$100,000 is an unnecessary outlay.

Manufacturers must in 1894 stop the itinerant, half bankrupt and bankrupt music trade editors from drifting around in the whole trade and whispering to everyone whom they meet that their advertisers are unable to pay them promptly. The whole credit of the whole trade is at stake. These small trade editors all require favors to carry them through, and as an excuse for their own tardy action in the matter of payments urge that their advertisers do not pay them promptly. And who are their advertisers? During the past five months this has been one of the greatest evils in the music trade outside of the attacks made upon firms that have been temporarily embarrassed.

In the interest of the trade at large therefore we believe we are entitled to request that this committee should be appointed, for it will unquestionably result in saving to the piano, organ, musical instrument and supply houses the sum of \$100,000 in 1894.

Any expense connected with this investigation, such as railroad fares and hotel bills, will be paid by THE MUSICAL COURIER.

James Abbott & Sons.

THERE is one concern in these United States anyway, which is situated so comfortably that when great financial and business depressions strike the country it simply rest on its oars and does not worry. James Abbott & Sons, the action makers, of Fort Lee, own their factory, own their houses and own a pretty considerable area of valuable land about their factory.

When there is no demand for actions they simply close up shop and wait until there is. Their employees, most of them, live in their homes and are free from the harassing rents of the city workmen.

In fact there can hardly be found a plant conducted under more favorable conditions for a real enjoyment in transacting business than the one we have mentioned.

Almost the entire product of the Abbott factory is consumed by New York piano manufacturers. Within the past year, however, some few of the Western concerns have used them with satisfaction, and there is a good prospect of extending the business in this direction.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.

Month ending September 30, 1892	\$115,496
" " " " 30, 1893	63,793
Nine months ending September 30, 1892	708,894
" " " " 30, 1893	635,300

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS OF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending September 30, 1892	1,100	\$86,258	235*	\$89,669	\$11,500	\$187,527
Month ending September 30, 1893	683	39,942	43	13,724	28,909	62,575
Nine months ending Sept. 30, 1892	7,572	528,861	1,073	373,070	111,882	1,013,813
Nine months ending Sept. 30, 1893	7,175	501,502	851	287,378	157,635	946,715

*This is evidently an error of the Treasury Department Statistician.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

HARDMAN THE PIANO

LEADS THE WORLD.

HARDMAN, PECK & CO., Manufacturers,

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warerooms: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

The Banjo That Leads Them All!

FRANK B. CONVERSE SOLID ARM.

What Eminent Banjoists say of it:

"The Converse Banjo that I am now using every night tells its own story clear back to the box office."
BILLY CARTER.

"A musical Banjo; beautiful in workmanship and unsurpassed in tone."
CON. BOYLE.

"I have not found its equal for brilliancy, richness and fullness of tone."
BILLY ARLINGTON.

"They possess a beautiful tone and are second to none."
OKLAHOMA BILL.

... SEND FOR CATALOGUE. ...

HAMILTON S. GORDON, 13 East 14th Street, New York City.

RICHARDSON

HIGHEST GRADE OF WORK.
PIANO
MANUFACTURERS,
Send for Estimates.
REASONABLE PRICES.

Piano Case Co.,
LEOMINSTER, MASS.



Piano Plates.

Grand, Square
and Upright.

T. Shriver & Co.

333 East 56th Street,
NEW YORK,

MANUFACTURERS OF

Piano Plates.

Plates Cast,
Drilled and
Japanned,

all operations being
finished in our own
foundry and works.

Over 30 years' experience.
Oldest house in the trade.

PLATES SHIPPED TO
ALL PARTS OF THE
UNITED STATES.

HIGHEST AWARD

Was obtained at the Columbian Exposition by our

Swiss
Musical
Boxes.

JACOT & SON,

Send Business Card for Large Illustrated
Catalogue and Trade Prices.

298 Broadway, New York.

METAL PIPES
FOR
Pipe Organs.

Also Flue and Reed Pipes,
Voiced or Unvoiced.

F. A. MARSH,
Nyack, New York.

RICE MUSICAL STRING COMPANY,

Manufacturers of All Kinds of

• Musical Strings, •

Nos. 157, 159 & 161 W. 29th Street,
NEW YORK.

MUSIC TRADE
Credit Ratings.

THOMPSON REPORTING CO.,
10 Tremont Street, - - BOSTON, MASS.

Baldwin
PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE,
CINCINNATI, OHIO, U.S.A.

STANDARD
ACTION CO.

MANUFACTURERS OF
Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.

The best

PATENT CAST STEEL MUSIC WIRE

are sold at the

STAHL-und DRAHTWERK RÖSLAU

Bavarian Fichtelgebirge Germany.

ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL
JUDGE BY YOURSELF. SMART AGENTS WANTED.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. V.

Once in a while somebody says to me, "How can you advertise my business when you are not in that line yourself?" Then I answer that advertising is a science or an art as much as music or medicine or law. The same general rules apply to pianos that apply to patent medicines or shoes. The same people buy them all. It is fully as important to know and study people as to know and study the particular line of business to be advertised. Knowledge of the business or of the goods is essential. When I know about the piano in New York I know about it wherever it may go, to Augusta, Ga., or to St. Paul. The local conditions may differ. Your establishment may be young or old, or little or big. Then you have to modify my prescription to suit the case. If a doctor tells you to take quinine for ague or for a cold you regulate the treatment according to the necessities of your particular case—or you get the doctor to do it for you.

In these articles I lay down general rules which, to be useful, must be modified according to locality and local and personal conditions. It is gratifying to me to know that my efforts are appreciated.

Mr. R. O. Foster, whose advertisements of the business of Foster & Waldo, at Minneapolis, are among the best that come under my eye, writes me to say: "Have read your articles in THE MUSICAL COURIER with great interest." Mr. C. J. Woolley, of Toledo, who has been in the piano business, first as a practical workman and afterward as a dealer for 28 years, tells me, "Your articles in THE MUSICAL COURIER are good, your ads. are all good." The old and reliable firm of Peter A. Brenner & Co., of Augusta, Ga., write; "Have read with much pleasure your article on advertising in THE MUSICAL COURIER. It is chuck full of good sense, and we think you are on the right line." They go on to say that "no doubt we can use to advantage many of the ads. as they appear."

A great many dealers have already used the ads., as the marked papers we receive evidence. Among others J. L. Orme & Son, of Ottawa, Canada, who have favored me with several marked papers.

Here is one of Foster & Waldo's recent ads. It has much to recommend it. The word "Pianos" stands out well and leaves no doubt in the reader's mind as to what the ad. is about. I do not myself believe in using so much space for that purpose. I do not believe in indistinct

MUSIC

Is part of education. It is almost a necessity. Every child should have the advantage of a musical education. Our system of easy payments makes it possible for every home to have a piano. Finest new pianos sold on monthly installments of \$10.

PIANOS

FOSTER & WALDO,
43 4th St., S., 2d Floor.

or misleading ads., but I do not think I would yell "PIANOS" at a customer. In treating the matter of this ad. I should have used much smaller type for the word pianos and much larger for the reading matter, thereby making it easier to read. The matter is good. It starts out by creating, or trying to create a desire in the reader's mind for a piano. It appeals to a man on behalf of his children and then tells how easy it is to get a good instrument. It is a good ad.

Foster & Waldo do not advertise any particular kind of piano. The name of the maker never appears in any of their ads. They have made a great success of their business, but I think that generally it is advisable to advertise some particular instrument. Other things being equal, I believe the dealer who does it will beat the one who doesn't.

It depends somewhat, however, on what piano you sell. If it is one which is well known for its high quality—made by a firm whose name carries weight—I should certainly use the name in all ads. or nearly all. For example:

PAYING FOR A NAME.

That is looked upon as the very height of folly by a great many people. The trouble is that they don't think far enough. A name is usually worth all you pay for it. The name on a piano makes it worth more than another name. Worth more because stands for honesty of materials, of construction, of purpose. It means that the piano has full, round, melodious tones, a smooth, responsive action, and that it is of great durability. It is a guarantee of these qualities. It is insurance—certainty—and insurance is worth money.

Other names which give certainty of value to a piano are and

JONES & CO., Pianos and Organs.

217 SMITH STREET.

If you are handling a line of pianos which are comparatively new and little known try an add like this:

Progress and Persecution.

Columbus and Galileo and Martin Luther met with persecution. The great reforms and improvements have always encountered doubt, and often active opposition, from those to be most benefited by them.

The piano is a comparatively new instrument. It is in the line of progress. Its makers are wide awake, and have profited by the blunders and discoveries of their predecessors. They make an absolutely first-class piano, which has many new and good things in its construction. When you think of it remember that were it not for new things there could never be advancement in any line.

We handle also the the and the

JONES & CO., PIANOS AND ORGANS, 217 Smith Street.

He Buys a Knabe.

MR. CHARLES K. HARRIS, composer of "After the Ball," who marries Miss Cora Lehrberg in Chicago to-day, stopped in at Flanner's Music House just as he was leaving this city to meet his bride, and selected a fine \$800 upright Knabe piano, which will be put into his apartments at the Davidson hotel. Mr. Harris, who is an accomplished musician, knew what he was about when he selected a Knabe piano in preference to any other. —Milwaukee "Sentinel."

TO DEALERS.

It is important to your business interests to have THE MUSICAL COURIER on your desk every week.

You do not want to depend upon any stray copies or occasional copies, but on the regular paper mailed to you every week.

Matters of vital consequence to you will be discussed in these columns every issue, and you will lose information and material you need in arguments to make sales if you fail to get this paper.

Your competitors have it; if not all, at least a large number.

They will use this paper to make sales and you will be defeated without being able to discover the reason.

The reason is very simple to your competitor and to us: You are not a subscriber to THE MUSICAL COURIER.

Send your \$4 and get the paper each and every week during the year.

Our Information Bureau is open free of charge to every subscriber. We can answer any questions pertaining to music, musical instruments and the music trade.

One answer may pay you more than a hundred times the price of the subscription.

Have your name entered on our subscription list and enjoy the same benefits your competitors get through us.

THE ONE McCAMMON.

A CIRCULAR has recently been distributed which announces that "Our Mr. Edward McCammon having some time since severed his connection with the McCammon Piano Company, of Oneonta, N. Y., and connected himself with us, we are now enabled to furnish pianos at a reduction of from \$25 to \$40. * * * Let us hear from you." It is signed "Ed. McCammon Co.," but no location is given of this "Ed. McCammon Co."

We learn that Mr. Ed. McCammon has been engaged in an attempt to organize a piano company at Castleton, near Albany, and that he has, up to date, not succeeded. That, in the meantime, he has been selling or offering for sale pianos called "Ed. McCammon Co." pianos, and that these stencil pianos came from the factory of the Antisell concern in New Jersey. They are consequently low grade instruments; that is, cheap goods, and certainly they must be of the lowest order if they are stenciled.

All we desire to state in this matter is that the only genuine McCammon piano is made at Oneonta, N. Y., by the McCammon Piano Co., of that town, where a thoroughly equipped factory is producing these instruments in accordance with the best established methods.

For reasons, at present withheld, particularly in the interests of Mr. Ed. McCammon, we shall not state why it is that he is no longer associated with the Oneonta factory; but he is not there, and soon after his departure he began to operate in Albany and Castleton. If he can succeed in interesting people to put money into the piano business and start a factory he will be entitled to call the concern anything he pleases that does not infringe, but he must not forget that there is but one McCammon Piano Co., and that this name is its property.

On his circular Mr. Ed. McCammon says: "Only factory having any McCammon's connected with it." But there is no McCammon factory except the one at Oneonta, and that factory has no McCammons and the people owning it seem to be pleased that they have no McCammons.

It is time when Mr. Ed. McCammon has a factory to advertise a factory. If he is selling or offering stencil Antisell or other stencil pianos he is apt to get into trouble, particularly by calling them McCammon pianos. There is only one McCammon piano, and that is made by the McCammon Piano Co., of Oneonta, which is a factory having no McCammon connected with it.



CHICAGO OFFICE THE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, ILL., November 18, 1893.

Not an Expert.

LAST Sunday in the Chicago "Herald" there appeared an article headed "America in the Lead," which purported to give a complete account of musical instruments at the Fair, the writer posing as an expert. The article attracted considerable attention in the trade, and in some respects it really was a good one. It would have been better if he had shown that he was more thoroughly posted in relation to the matters of which he wrote.

His first bad break was to say that European pianos rank only with those of the second or even the third grade of American make, and he goes on to say that the full iron frame is rarely used in any European pianos. He then proceeds to speak of two concert grands one made by the firm of Grottrian, Helferich & Schulz, the other one by F. L. Neumann. In short the sins of commission and those of omission in his article cast discredit on the whole. Neither Grottrian, Helferich & Schulz nor F. L. Neumann had concert grands on exhibition, and I do not think there was a pretentious piano of any make on the grounds which did not contain a full iron frame, and the only concert grands which were shown from abroad were by the two makers from St. Petersburg, Becker and Schroeder, both of which were magnificent instruments, and both of which would compare favorably with any instrument of their kind made in any part of the world.

As the writer evidently intended to make his article an exhaustive one, he was very lax in omitting some of the most noticeable exhibits.

Gave No Deed.

Mr. Chas. Chaxel, of Joliet, Ill., whose name appears in our paper of the issue of November 8 and who was reported to have given a deed of \$3,000, says that nothing of the kind occurred. The gentleman to whom this statement was made is Mr. James F. Broderick, who is the traveling representative of the B. Shoninger Company, of this city. Mr. Broderick says also that Mr. Chaxel has an A1 credit and buys his goods mostly for cash.

A Unique Catalogue.

One of the most unique catalogues ever published by a manufacturer has just been issued by Mr. Geo. P. Bent. It is a good sized octavo of nearly 40 pages, and contains a complete record of the Crown goods at the World's Fair. This new catalogue comes pretty near being a souvenir which will be very much prized by those who obtain possession of it, as not only does Mr. Bent give cuts of 33 of the principal buildings, mostly State, on the grounds, including the Manufactures Building, but he also gives facsimile letters from the officials of the different State build-

ings, each one of which speaks in terms of praise of the "Crown" goods. In another portion of the catalogue he publishes the seals of the larger portion of the States, and under each one he asks the pertinent question, "The 'Crown' was good enough for this State building—is it for you and yours?" In it he also republishes a large number of press comments from all parts of the country. There are also two pages devoted to a full description of the "American" keyboard, the invention of Mr. M. H. McChesney, and of which Mr. Bent is now the proprietor.

It is claimed for this keyboard that almost all the musicians who examined it commended it.

The last few pages of the catalogue contain neat cuts of his different styles of pianos and organs, together with the specification of his organ actions, and the last page of the cover contains an excellent cut of his well located and roomy factory.

Schiller Piano Company.

Mr. A. L. Jepson, of the Schiller Piano Company, of Oregon, Ill., who was in town this week, reports business rather slow. He says, however, they are working full time and have no pianos ahead, but fortunately have a place for all of their output.

Starck & Strack.

Mr. Chas. C. Russell, greatly to every one's surprise, a short time since added to the duties, which he is still performing for the Story & Clark Organ Company, the position of the care and sole direction of the Starck & Strack Piano Company. At the time Mr. Russell took possession of this property the company was known to be in considerable trouble, and it was up hill work to place it on a sound basis, which has been done by great exertions on the part of Mr. Russell. The Starck & Strack Piano Company owe now very little to anyone, and have a large amount of stock on hand and in course of manufacture. All who know Mr. Russell give him the utmost credit for being so successful in this matter, as it was very doubtful if in the present condition of things he would be able to carry out his purpose.

Mr. M. R. Slocum has just returned from a trip on the road in behalf of the Starck & Strack Piano Company, and reports moderate success.

The Hardman Branch.

In relation to the affairs of the A. H. Rintelman & Co. concern in this city, which is really only a Rintelman concern in name, it having been simply a Hardman, Peck & Co. concern since their advent on Wabash avenue, there is nothing new to report, as the situation remains precisely the same. The probabilities are that as soon as Hardman, Peck & Co. make their final arrangements for resumption they will go into court, and by showing the state of the case the receiver will be discharged.

As I understand it, so far as Mr. Rintelman is concerned, the firm never owed him any money, but, on the contrary, he owed the concern money, and, as I said previously, his interest was only a contingent one.

Under these circumstances it is hard to understand what reason Mr. Rintelman had for applying for a receiver. Certainly in the present condition of affairs it can only result detrimentally to Mr. Rintelman's interest, as the concern of Hardman, Peck & Co. is not likely to feel kindly toward him, because of the action which he took.

Fair Officials Unaccommodating.

The musical instrument exhibitors in the gallery of the Manufactures Building are not particularly well pleased because of the fact that the elevators, which assisted them in placing their goods in position, have not been replaced,

and their exhibits have to be carried down the stairways at great trouble and expense.

The German exhibitors are also having considerable difficulty in obtaining the boxes in which to pack their goods.

Story & Clark Pianos.

The Story & Clark Organ Company are running their factory nearly full blast, and during the present month their orders have doubled up in comparison with the few previous months. This house will hereafter be obliged to qualify the statement that they are the largest sole organ manufacturers in the world by substituting the words "in the United States" for "in the world," as they have now made arrangements in Hanover, Germany, to incorporate the Story & Clark Piano Company. Their pianos will be sold by their European traveling salesmen in combination with their organs in every part of the world with the exception of the United States. This house is now perfectly free from all combinations with European sub-agents, having made satisfactory arrangements with Mr. Hirsch who formerly represented them abroad.

The curiosity to know who won the \$225 organ, which was to be given to some one of the numerous people who registered their names at their booth at the World's Fair is indicated by the number of letters which they have received in relation to it, which mounts up into the hundreds.

Mrs. H. Hicks, of 350 West Fifty-seventh street, New York, was the fortunate person, and if she has not already received the organ she will have it in her possession very soon.

Future Home of the Pilcher Organ.

The Pilcher organ, which was such a famous exhibit in Section I at the World's Fair, is being rapidly dismantled, preparatory to being shipped to Pittsburg, Pa. It has been bought by Trinity Church of that city, and the price paid for it was upwards of \$11,000.

The Mr. Pilcher who had charge of this exhibit received several offers for this now celebrated organ, but the price previously offered did not take into consideration the improvements which they had embodied in this instrument. Mr. Pilcher says an instrument containing about the same specification, but not containing the improvements which were introduced into this organ, can be purchased for less money, but I cannot see how any organist after using the stop action, as introduced into this organ, can ever be satisfied with the old system. It does not take much of an organist nor much of an expert to recognize the value of such an improvement.

Present Condition of Section I.

On Thursday of this week the writer took a run down to the World's Fair grounds with a view of seeing just how far the demolition of Section I had gone. Except for the dust, no day during the whole of last summer was pleasanter for a visit to the grounds. The buildings—by the aid of a subdued sunlight which was bright enough to be agreeable to the eye, and which was entirely devoid of that summer glare which compelled many visitors to wear shades—never looked handsomer than then. The Court of Honor was as handsome as of old, and contained no trace of destruction, with the exception that one of the electric fountains was in process of demolition.

From the bridge crossing the lagoon between the Electricity and Manufactures Building the view to the north was as enchanting as usual, and the destruction of the electric fountains gave one a decided feeling of regret.

Section I is a wreck. There is no other word to term its condition, and with the exception of a few exhibits, which seem to have been forgotten, simply a trace of its old glory

GEO. P. BENT
MANUFACTURER
CHICAGO.
323 TO 333 SO. CANAL STREET.

"CROWN" PIANOS AND ORGANS,

Made by and Sold to the Trade only by

GEO. P. BENT,

323 to 333 So. Canal Street, CHICAGO.

DEALERS WANTED IN ALL TERRITORY NOT NOW TAKEN.

CATALOGUE FREE! ASK FOR IT AT ONCE!



TRUE, BUT NOT STRANGE! that my business is increasing and from time to time I need piano and organ workmen. If you want position, send your address, on postal, and I will let you know. Salary wanted and give reference.
Geo. P. Bent, 323 to 333 Canal St., Chicago, Ill. (Oct. 1893)

GEO. P. BENT
MANUFACTURER
CHICAGO.
323 TO 333 SO. CANAL STREET.

remains. The Fischer booth still remains intact, but instead of the beautiful instruments which have heretofore been seen there, it is now occupied by a packing company. Some of the other booths still remain as they were left, some are only partially torn down, while others have entirely disappeared, not even a platform remaining to show where they stood.

Not one of the attendants who during the Fair made it a pleasure and profit for those interested in musical instruments to visit the section was to be seen there, with the exception of Mr. Pilcher, who was busily engaged in superintending the packing of his organ, of which there was nothing to be seen except a few pipes occupying the adjacent spaces, and some long mysterious looking boxes containing that portion of the organ which had already been packed ready for shipment. The number of people who are visiting the Fair is very meagre, although some of the foreign exhibits seem to remain there untouched.

Bobbed Up Again.

Mr. W. C. Jordan, of Hamilton, Mo., whose penchant for city life breaks out about once in so often, has again made his appearance in the city of Chicago imbued with his usual determination to make or break. He is telling his usual fairy stories about being connected with some manufacturing concern East and about the large amount of business he is doing with the Jordan pianos throughout the country, at the same time asking the question as to where he can buy the cheapest pianos, of which he is willing to buy three or four for cash, if the manufacturer will only agree to stencil all his goods Jordan and be willing to back him with about \$50,000 worth of credit.

Mr. Jordan came very near worming himself into the good graces of the McPhail Piano Company, but failing in that he has, so he says, taken a small room in the Masonic Temple directly adjoining the McPhail warerooms, and is prepared now to astonish the trade with his original ideas in relation to business.

Probably many manufacturers will still remember Mr. Jordan's peculiar circular which he issued some time ago, wherein he claimed that he worked night and day, never slept, carried a stenographer with him on his travels, and indicated in this same circular what a hell of a fellow he was.

After that outburst, which seemed to exhaust his virility, he again disappeared. If Mr. Jordan with his immense acumen and large capital can only carry out the schemes which periodically invade his cranium he will make "Rome howl."

A Failure Affecting Rice-Macy Assets.

News has just reached this city that the Diamond Coal Company, in which Mr. John C. Macy, of Des Moines, Ia., was interested, has failed, and claims have been made against it to such a large amount that the probabilities are that it is a complete failure and that it cannot resume business.

Mr. I. N. Rice was about visiting Des Moines to look into the affairs of the Rice-Macy Piano Company, when the news of the failure reached him here. Mr. Rice says that the result of this failure simply shows that he was correct in the position he took when he claimed that his company was wrecked by Mr. John C. Macy, and not by bad business judgment of those who were connected with the manufacturing department of his company. Mr. Rice was in hopes that the coal company would be able to pull through their difficulties, in which case there was some hopes that the creditors of the Rice-Macy Company would be able to get something out of their claims, but this last blow precludes any possibility of the Rice-Macy Company ever paying a dividend to its creditors.

Already at Work.

The Schaeffer Piano Company, of Oregon, Ill., or rather the old factory of this company, has begun operation in a moderate way, and will probably have in a short space of time some of its products on the market. Mr. Rice is negotiating with a certain large house to furnish them with quite a large number of pianos per month.

Manager Appointed.

I understand that Mr. Geo. Ambuhl has been appointed the responsible man for the branch house here of Chickering & Sons, of Boston. Mr. W. O. Bacon will remain with Mr. Ambuhl, and assist him in selling goods. In connection with this matter it may be well to mention that Mr. G. G. Endicott, the chief bookkeeper for the home house in Boston, has been here, probably on account of the change which recently occurred in the Chickering firm in this city.

Gone South.

Mr. Chas. Becht, traveling salesman for the Pease Piano Company, of New York, has been in and about Chicago for some time, but leaves this week for a long trip through the South.

The Emerson Branch.

The Emerson Piano Company's branch store in this city, under the management of Mr. John W. Northrup, has been, notwithstanding the dullness of the times, a decided success. With a well located wareroom made homelike and cheerful, a large and elegant stock of goods, with salesmen

thoroughly proficient in their duties, it might be said that they should have done well, but starting in at a time like the present, it cannot be denied that the success which they have already made entitles those who are responsible to the greatest amount of credit. I cannot refrain from saying that some of the handsomest cases and most beautiful woods shown in this city can be found in the Emerson warerooms.

Mehlin "Fair" Pianos Remain.

Mr. C. H. Mehlin, the young member of the Mehlin family who has been in charge of the exhibits at the Fair, still remains in town. Mr. Mehlin has shipped none of their pianos away, as he anticipates being able to dispose of every one of them right in the city of Chicago.

Changes His Base.

Mr. Edward E. Todd, secretary of the Tuners' Association of this city, and who has been for the past six months in charge of the tuning department of several prominent exhibits at the World's Fair, has been compelled, on account of ill health, combined with the desire to improve his prospects, to go to Arizona.

Notes.

G. M. Law, of Keokuk, Ia., has confessed judgment in favor of Peek & Son, of New York, for the sum of \$1,400. Peek & Son have taken advantage of this confession of judgment and have, as I understand it, attached all the available property belonging to Mr. Law.

Omaha, Neb., dealers, I am informed by a returned traveling salesman, are feeling much better over the business situation, and believe that they see in it a decided improvement; but before the manufacturers can feel the effect of such an improvement the dealers must dispose of the greater portion of the stock which they now have on hand.

Mr. Geo. E. Newell, of Findlay, Ohio, has retired from his Lima branch store, and Brooks & Tuller, two gentlemen formerly in his employ, have taken the business. Mr. Newell writes that he is now manufacturing pianos at Findlay, Ohio, and has a factory at 1041 and 1043 North Main street in this city, and he thinks having his factory to look after and his retail store at Findlay is quite enough for him to attend to.

Mr. A. M. Sweetland, the traveling salesman of Newman Brothers Company, leaves immediately for a trip through Ohio in the interest of his concern.

I am informed by a gentleman who has had some experience in the matter that to get a piano from the booth in Section I into the car ready for shipment it takes twenty-seven signatures of different World's Fair officials to release the goods. It takes the patience of a Job to secure these signatures, as the parties are not to be found in one office or in one building, nor can they always be found the same day. However, the exhibitors in Section I will have very little trouble in the future in relation to the above matter, as most of the goods are already boxed and shipped.

Dun's report for this week gives the following changes, &c.:

Messrs. Miller & Hutchinson, of Allentown, Pa., are reported to have assigned.

Mr. Emanuel Klingler, Sunbury, Pa., is reported to have sold out.

Mr. D. W. Farnsworth reported removed from Kirksville to Millard, Mo.

Messrs. Miller & Thompson, of Detroit reported sued for \$1,074.

Mr. Pres Osborn, with Messrs. Lyon, Potter & Co., of this city, has devised a very simple adjustable music book holder which permits the turning of the leaves rapidly and easily.

It runs in my mind that I have seen in some of the trade papers a reference to the Krell Piano Company, of Cincinnati, Ohio, taking the store on Wabash avenue, No. 214. There is no such number on the avenue, neither is there any 216. The numbers run from 212 right directly to 218, which is the Emerson Piano Company's store.

There are two stores on this block for rent, one of which is No. 212 and the other No. 220, neither of which stores have so far been rented by any piano concern whatever. No. 220 is much the better store. I understand by the gentleman who has this building in charge that there are six different parties looking after it, of which three are piano concerns. It is a good location and a good store, but if not secured at once, or certainly before the first of December, it may not be possible to secure it at all, as the gentleman who holds the lease may make his arrangements to retain it himself.

Few and far between have been the visitors this week; if this fact were taken as a criterion it would indicate prevailing dullness in business, which I do not think is the case, &c., that there is any excessive dullness, as orders

are coming in more freely. Mr. J. W. Stevens, traveling salesman for Peek & Sons, of New York; Mr. John Alcott, of Alcott & Maynor, Dallas, Tex.; Mr. A. L. Hepson, of the Schiller Piano Company, Oregon, Ill.; Mr. W. Straube, of Oregon, Ill.; Mr. Wm. Sharp, of Sedalia, Mo.; Mr. Geo. N. Loomis, New York representative of the Tavary Grand English Opera Company. Also Mr. Calvin Whitney, of the A. B. Chase Company. * * *

The W. W. Kimball Company has written to Governor Tillman, of South Carolina, asking for information as to the laws of that State concerning "foreign" corporations doing business there, and what protection they may expect in the courts. This is preliminary to some business move. The company is doing an excellent trade. * * *

I do not vouch for the following from the Joliet "Republican":

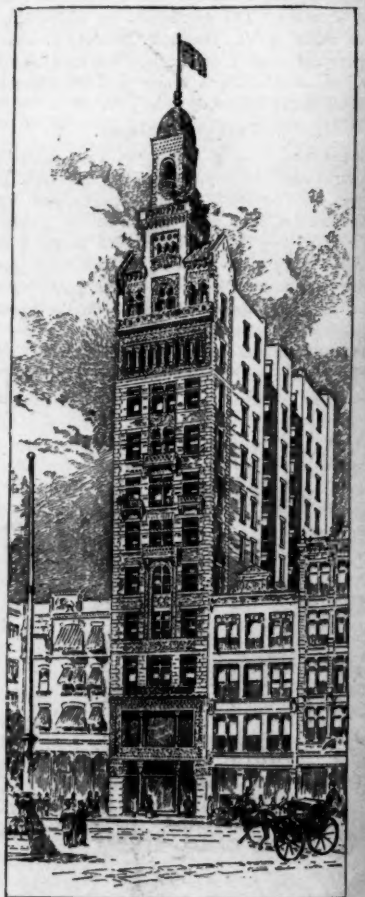
Otto Lestina has rented the J. F. Keeney Block at Columbia Heights and intends to go into the piano manufacturing business. Mr. Lestina has been until a year ago the manager for the Steger Piano Manufacturing Company.

The Chickering in Brooklyn

WE are in receipt of a letter from Mr. F. H. Chandler, of Brooklyn, in which the gentleman disclaims the agency for the Chickering piano. Regarding the agency Mr. Chandler says that he has been selling Chickering pianos for a good number of years, but never had absolute control over Brooklyn. His contract lets him sell in New York or the Chickering house in New York sell in Brooklyn. Some time ago he wrote to Boston ordering two Chickering pianos, and was informed that the house could not fill his orders, as Chickering pianos would be sold in Brooklyn from the Fifth avenue warerooms of the company in New York. Mr. Chandler has a supply of instruments on hand, which he will dispose of and then take Chickering & Sons from his advertisements and their signs from his store. The relations between the manufacturers and Mr. Chandler are just as cordial as ever. Chickering & Sons think that they can control Brooklyn from New York; hence their position.

A Thanksgiving Proclamation.

HON. LEVI K. FULLER, of the Estey Organ Company and Governor of Vermont, has issued a proclamation for Thanksgiving in that State. It is short, concise and written in the dignified style befitting such a document.



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Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

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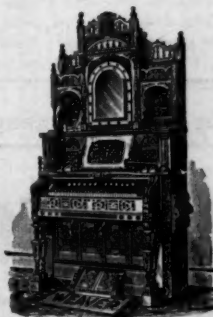
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NEW YORK.

A Thing of Evil.

It is Smashed to Pieces by Zealous Brothers in the Church.

THERE is trouble on foot at the Ingersol Christian Church, in the west part of this county, and there promises to be no end of it before matters are amicably adjusted and the brethren living together again in peace and holy fellowship. It appears that the proper manner of worshipping the Deity has for some time past been an open question for argument, and a general display of blood among the godly in that religious and exemplary community. It wasn't in regard to the length of prayers, the depth of water for immersions, the amount of lung power to be expended in his discourses, or anything of that sort. It was merely a question of organ. One faction stoutly maintained that it was eminently improper to introduce so frivolous and giddy a piece of machinery as a reed organ into the worship of the Lord. The opposing faction just as stoutly maintained that it was not only proper but just about the article.

Elder Myers was strongly anti-organ, and when the organ enthusiasts got a majority and were safely in the saddle they gave the antiquated old elder a chance and blooming opportunity to expound the word in other quarters of the globe. Under the circumstances, which were peculiarly pressing, the elder accepted the chance of a life time, and is now trying to turn benighted Veedersburg toward the true light and away from the evil paths of reed organs and lager beer saloons. In Elder Myers' place there came to Ingersol Church Elder Jackson, of Crawfordsville, a reckless young divine, who believed that he stood in no more danger of being punished for singing to the tune of an organ than he did in lifting his voice in unaccompanied praise "entuned through his nose full seemly."

In spite of Elder Jackson's admonitions the partisan feeling ran as high as a ten rail fence, and the rival factions glared at each other with the fierce intensity of a neglected wife reading her husband's love letters to the hired girl. Things came to a climax last week. Alva Hessler and others of the organ party agreed to purchase an instrument without expense to the church for use at the religious services. Accordingly George F. Hughes, of this city, placed an organ in the church on trial, and it was manipulated for the first time last Sunday. The occasion was one of consternation and grief to the anti-organists. They did not lift their voices in glad some praise that day, but shut their teeth as tight as the money market and drew their faces out as long as John Fullen's stone wall at the Sperry bridge.

The voices of the organists, however, burst forth in triumphant song, and the stirring notes of

Let those refuse to sing,
Who never knew the Lord.

arose in decisive condemnation. The organists were in high feather until yesterday, when a startling discovery was made. It was found that someone had visited the sanctuary in the night and had with an axe chopped the pretty new organ to pieces no longer than a Midway Plaisance cheese sandwich. Great excitement prevails and the affair is now in the prosecutor's hands. D. H. Baldwin and Co., who owned the organ, promise to make it hot for the guilty party.—"Daily Journal," Crawfordsville, Ind.

[The organ was made by the Story & Clark Organ Company, and was a duplicate of one exhibited in their booth at the World's Fair. At that Exposition the Story & Clark Organ Company received a superlative award, and now it seems that in this church their goods received an axe. Strange that such an incident could happen in the closing years of this century. The midnight marauder should be sentenced to listen to a barrel organ on a desert island for the next ten years of his life. The goods bearing the name Story & Clark are too good for him, yet should he be sentenced to listen to their strains an hour he would repent of his foolishness and go back to the church, joining the organ party and be a power of might for the introduction of the Story & Clark organ in the church. That enterprising organ manufacturing firm should invite the whole anti-organ

November 1893

NEEDHAM : PIANO-ORGAN : CO.

36 E. 14th St., N.Y. City.

Our factory is running again and filling orders promptly—Business not "rushing" but healthy and improving daily. Lots of Pianos and Organs will be sold this Fall and Winter but it will be a hard season for fancy prices. This makes the "Needham" great opportunity. The question is often asked, "how we can afford to make a strictly first class piano and sell it at 25% less than any instrument of similar quality." Answer—We could not if we did business as many makers do—shipping instruments all over the country on long time accounts, or "to be paid for when sold." Delays, uncertainties and risks must in all cases be paid for and the Agent divides his profit with the manufacturer every time. We sell direct to our Agents for Cash or a bankable 4 mos. note and can afford to figure close. Have you seen our new "Style Three" Organ? It is the prettiest cash for the money ever made. Thank Heaven—Congress has adjourned at last—now let us get to work and make up for lost time. Yours truly, Needham Piano Organ Co. a. Chas. H. Parsons, Pres.

party to their factory, silence their objections by a flood of harmony, and while they were negotiating for one of the largest styles for their chancel turn loose upon them several salesmen who could induce each and every anti-organ crank to place one in his cottage.]

Metzerott & Co.

IT has been rumored during the week that Metzerott & Co., of Washington, D. C., were making arrangements whereby all creditors would be paid dollar for dollar. Investigation proves this rumor to be true, and the many friends of this old established house will be glad to learn that the present outlook is that the arrangements will be successfully consummated.

Revival of Business.

The Bradbury Feels the Change.

REPORTS from all the great interests of Mr. Freeborn G. Smith show that a revival of his business is at hand, and a revival that is a revival and not a petty spurt of a few orders. These reports are coming from dealers all over the country who handle Bradbury goods and are based on actual business transactions. Good, clean, substantial orders are coming in from all parts. Is this not evidence of a revival of trade?

All through the late depression the Bradbury factory has been running. This is a remarkable fact when the times are considered, but still easily accounted for when the retail interests of Mr. Smith are taken into consideration. Having six warerooms in Brooklyn alone, with stores in many large cities adjacent to New York, a fair retail business in these alone, takes the product of a fair sized factory. While these stores have turned in their quota of orders the outside wholesale trade has not been so awfully dull, but turned in orders in the slowest months. Added to this the efforts of enterprising salesmen, who are constantly augmenting the demands for Bradbury pianos, and the reason for running the factory can easily be seen.

Now that the holidays are approaching dealers are making many demands on the factory. Within 24 hours last week, Mr. Smith says two of his Western houses sent in orders for 65 pianos, and numerous small dealers made corresponding demands for goods.

This goes to prove the selling qualities of the New Bradbury, and shows that in 1894 Mr. Smith can look for greater activity in his manufacturing department. During the past twelve months the house has labored honestly to raise the standard of their goods.

The new scale, full plate Bradbury of to-day is worthy the attention of every dealer. Their new designs in case work are among the finest yet produced. The Colonial case

embodies the beauties of that favorite style of cabinet work and deserves more than this passing notice. The Columbian case is the latest and grandest design that Mr. Smith has added to his regular styles for the Bradbury. General massiveness is the impression it produces, and an examination of it in all its details shows that thoroughness in all parts has received attention in manufacture.

Automaton Piano Company's Affairs.

MR. E. Klaber, representing the receiver of the Automaton Piano Company, writes to THE MUSICAL COURIER: "We are working hard in the direction of reorganization, and hope very soon to be able to come out with a plan. Arrangements have been made with nearly all the prominent manufacturers in New York city by which an attachment will be handled by them, and we shall thereafter abandon the sale of pianos on our own account, as we have found this to conflict with the interests of various piano manufacturers. In other words, it has been impossible for us to carry in stock all of the various makes, and those makes which we have been unable to carry in stock have a right to consider their interests prejudiced to the advantage of those pianos which we did show. In order to avoid this conflict and obtain the good will of the entire trade we are abandoning the use of our retail piano wareroom.

Among the houses handling our attachment at the present time in New York city are Steinway & Sons, Weber Piano Company, Kranich & Bach, Horace Waters & Co., Hardman, Peck & Co., Pease Piano Company, Peek & Son, Baus Piano Company, Mason & Hamlin Organ and Piano Company, Wilson & Co. and James & Holmstrom."

The Claflin Piano.

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AT A
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PRICE.

WE LEAD THE TRADE.

LOOK OUT FOR THE COMET "EDNA"! IT IS COMING!

DIAL "GUE.

EDNA ORGAN—"Do you miss me at home?"

CUSTOMER—"You are the one I long have sought
And mourned because I found it not."

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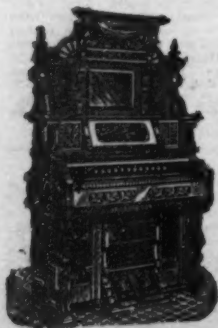
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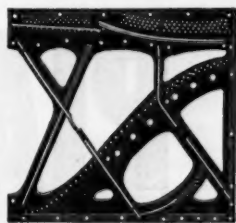
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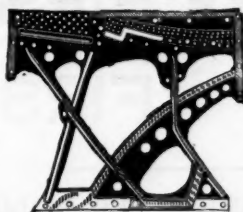
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